



WORKS OF KĀLIDĀSA

VOLUME 2 *Poetry*

Edited by C.R. DE VADHA

Kālidāsa is well known for his dramatic and poetic compositions. Vol. 1 consists of his three dramas: *Abhijñāna-Śākuntala*, *Vikramorvaśīya* and *Mālavikāgnimitra* which deal with the love romance of three famous kings of ancient India: Duṣyanta, Purūravas and Agnimitra. The text of the three dramas is accompanied by English translation and notes. The artistic skill of the dramatist is well brought out in the introductory remarks prefixed to the text of each drama.

But he is no less admired for his grandest achievement in the poetic art. His unrivalled poetic merits are displayed in his *Kāvya*s. Vol. 2 contains his five *Kāvya*s. *Śṛṅgāratilaka* and *Ṛtusamhāra* display the poetic imagination of his early youth. The *Meghadūta* is the work of his advanced years. The *Kumārasambhava* and *Raghuvamśa* are the works of his mature age. His *Kāvya*s are praised for the happy choice of his subjects, for his illustrations derived from nature and human life. Here too the text is followed by English translation. Each and every *Kāvya* is prefixed with an English Introduction or an editorial note. The general introduction has been incorporated in the Introduction to the text of *Raghuvamśa* to which notes are added to discuss the passages where the commentators differ in their interpretation.

WORKS OF

SAHYA

WORKS OF KĀLIDĀSA

*EDITED WITH AN EXHAUSTIVE INTRODUCTION, TRANSLATION
AND CRITICAL AND EXPLANATORY NOTES*

C.R. DEVADHAR

VOLUME II
POETRY

MOTILAL BANARSIDASS PUBLISHERS
PRIVATE LIMITED • DELHI

First Edition: 1984
Reprint: Delhi, 1986, 1993

© MOTILAL BANARSIDASS PUBLISHERS PRIVATE LIMITED

All Rights Reserved

ISBN: 81-208-0024-9
LC NO : 85-900020

Also available at:

MOTILAL BANARSIDASS

41 U.A. Bungalow Road, Jawahar Nagar, Delhi 110 007

120 Royapettah High Road, Mylapore, Madras 600 004

16 St. Mark's Road, Bangalore 560 001

Ashok Rajpath, Patna 800 004

Chowk, Varanasi 221 001

PRINTED IN INDIA

BY JAINENDRA PRAKASH JAIN AT SHRI JAINENDRA PRESS,
A-45 NARAINA INDUSTRIAL AREA, PHASE I, NEW DELHI 110 028
AND PUBLISHED BY NARENDRA PRAKASH JAIN FOR MOTILAL
BANARSIDASS PUBLISHERS PVT. LTD., BUNGALOW ROAD,
JAWAHAR NAGAR, DELHI 110 007

PUBLISHER'S NOTE

Kālidāsa is known as the best of Indian poets and dramatists. Part 1 of his works was published by us in 1966. It was reprinted in 1972, 1977, 1981. That part contains his three plays : *Mālavikāgnimitram*, *Vikramorvaśiyam* and *Abhijñāna-Śakuntalam*. Therein Sanskrit Text is printed side by side with English translation and followed by notes at the end. A short introduction is prefixed to each play while an alphabetical list of verses and a metrical table are put in appendix.

The present part (no. 2) treats of the Kāvya of Kālidāsa—*Śṛṅgāratilakam*, *Ṛtusamhāram*, *Meghadūtam*, *Kumārasambhavam* and *Raghuvamśam*. The general pattern being the same, this part deviates from the previous one in certain respect, for instance, here the order of arrangement is governed by chronology and not by preference. *Śṛṅgāratilaka* and *Ṛtusamhāra* are the productions of the poet's early youth, *Meghadūta* is a work of his youthful day, *Kumārasambhava* and *Raghuvamśa* are the works of his advanced age. In regard to the serial order of these works scholars have differed. But we have followed the chronological order as accepted by most scholars. To mention a few more deviations, Sanskrit text in this part is followed by English translation verse by verse, exhaustive notes have been added to *Raghuvamśa* to discuss, in particular, the passages where the commentators have differed.

The reader should also note that each and every kāvya in this part is prefixed either with an introduction or an editorial note. As to the general Introduction, it may be stated that the same has been incorporated in the Introduction to the text of *Raghuvamśa*. It has been considered unnecessary to repeat the same in the preliminary pages of this book.

It is possible that the reader may not agree with the translator on the interpretation of certain passages. But he will certainly admire the translator's originality of thought and the elegance of expression in the rendering of controversial text. We find that ancient Sanskrit commentators too have differed in the exposition of certain verses. Then why not our learned translator?

We are extremely grateful to scholars who have offered their suggestions for improving this work. They will be pleased to note that most of their suggestions have been adopted in this text.

N. P. Jain

CONTENTS

Publisher's note	v
<i>Śṛṅgāratilakam</i>	
Introductory note	
Text with Translation	1-11
<i>Ṛtusamhāram</i>	
Introductory note	i-viii
Text with Translation	1-53
<i>Meghadūtam</i>	
Introduction	i-xii
Text with Translation	1-43
<i>Kumārasambhavam</i>	
Introduction	i-viii
Text with Translation	1-265
<i>Raghuvamśam</i>	
Introduction	i-xxiii
Text with Translation	1-372
Notes	373-732



ŚRĠGĀRATILAKA



शृङ्गारतिलकम्
ŚRNGĀRATILAKAM



INTRODUCTORY NOTE

The *Śṛṅgāratilakam* is a short poem of thirtyone stanzas on the subject of love where fancy and imagination exercise their sway. For instance, the poet compares a girl to a pool where the youth scorched by the fire of love takes a dip. The poet compares a lady whose husband has gone abroad to a hunter who is caught in his own net. In another verse the poet wonders how a girl of tender limbs could have a heart of stone. The poet depicts the portrait of a lover who is frightened by the wag-tail eyes on the lotus-face of a girl. A naughty lover warns a moon-faced girl, at the time of eclipse, not to stand out lest Rāhu should abandon the spotted moon and instead swallow her spotless face. The poet expresses his own experience when he says that pleasure cannot be had until one suffers for it. A lady refuses shelter at night to a traveller since she is all alone. But her way of talk seems to invite him. On another occasion a youth asks his friend to go home and not seek for the aid of a doctor. If there is a sweet heart at home she would be a better substitute. The poet thinks that lover to be lucky who can pass night on the breast of his beloved. A lover is ready to be struck with the arrows of her side-long glances, if she thinks he has offended her by the swift entwining of arms, the biting of lips with teeth and the stroking of her large breasts.

From such passionate outpourings of heart we can conclude that Kālidāsa wrote this poem when he was verging on youthful age. It is natural that he should be so romantic.



शृङ्गारतिलकम्

बाहू द्वौ च मृणालमास्यकमलं लावण्यलीलाजलं
 श्रोणीतीर्थशिला च नेत्रशफरी घम्मिल्लशैवालिकम् ।
 कान्तायाः स्तनचक्रवाकयुगलं कन्दर्पबाणानिलै-
 र्दग्धानामवगाहनाय विधिना रम्यं सरो निर्मितम् ॥१॥

The arms of this lovely girl are the lotus-stalks; her face is a lotus, her beauty is the rippling water; her buttocks are the stone-steps in a bathing pool; her eyes the śapharī fish; her hair knot a mass of duckweed; her breasts a pair of wild geese. Thus she is a lovely pool made by the creator for men scorched by the fire of the arrows of Kāma to dip themselves in. (1)

आयाता मधुयामिनी यदि पुनर्नायात एव प्रभुः
 प्राणा यान्तु विभावसौ यदि पुनर्जन्मग्रहं प्रार्थये ।
 व्याधः कोकिलबन्धने विधुपरिध्वंसे च राहुग्रहः
 कन्दर्पे हरनेत्रदीधितिरियं प्राणेश्वरे मन्मथः ॥२॥

The sweet night is here. But if my lord does not come, I shall pray for death. May my life pass away in the funeral fire. As the hunter is caught in his own net or as the planet Rāhu in the eclipse of the moon or as the flame of Śiva's eye on the god of love, so is my desire centred in the lord of my soul. (2)

इन्दीवरेण नयनं मुखमम्बुजेन

कुन्देन दन्तमधरं नवपल्लवेन ।

शृङ्गानि चम्पकदलैः स विधाय वेधाः

कान्ते कथं घटितवानुपलेन चेतः ॥ ३ ॥

That creator fashioned your eyes with the blue lotus; your face with the white lotus; your teeth with Jasmine; your lips with tender shoots; your body with champaka blossoms, having made all these in this way, why, O lovely girl, did he create your heart with stone ? (3)

एको हि खञ्जनवरो नलिनीदलस्थो

दृष्टः करोति चतुरङ्गबलाधिपत्यम् ।

किं मे करिष्यति भवद्वदनारविन्दे

जानामि नो नयनखञ्जनयुग्ममेतत् ॥ ४ ॥

When a single wagtail sitting on a lotus leaf could work more havoc than a host of four divisions, what that pair of eyes on your lotus face will do to me, I do not know. (4)

ये ये खञ्जनमेकमेव कमले पश्यन्ति देवात्क्वचिद्

ये सर्वे कवयो भवन्ति सुतरां प्रख्यातपृथ्वीभुजः ।

त्वद्वक्त्राम्बुजनेत्रखञ्जनयुगं पश्यन्ति ये ये जना-

स्ते ते मन्मथबाणजालविकला मुग्धे किमित्यद्भुतम् ॥ ५ ॥

All those poets who see by chance, even a single wagtail on a lotus-leaf, grow as famous as mighty kings. But all those who see your wag-tail eyes on your lotus-face become powerless, O lovely one, within the tangle of Kāma's arrows. Is this a matter for amazement ? (5)

भटिति प्रविश गेहे मां बहिस्तिष्ठ कान्ते
 ग्रहणसमयवेला वर्तते शीतरश्मेः ।
 तव मुखमकलङ्कं वीक्ष्य नूनं स राहु-
 ग्रसति तव मुखेन्दुं पूर्णचन्द्रं विहाय ॥ ६ ॥

Go into your house, at once, O lovely girl, do not stand out.
 The hour of moon-eclipse is at hand. That Rāhu, when he sees
 your spotless face will surely abandon the Moon and swallow
 your moon-face. (6)

कस्तूरीवरपत्रभङ्गनिकरो भ्रष्टो न गण्डस्थले
 न लुप्तं सखि चन्दनं स्तनतटे धौतं न नेत्राञ्जनम् ।
 रागो न स्खलितस्तवाधरपुटे ताम्बूलसंवर्धितः
 किं रुष्टासि गजेन्द्रमत्तगमने किंवा शिशुस्ते पतिः ॥७॥

The mass of leaf-patterns painted with the finest musk has
 not fallen from your cheek. O darling, the sandal paste on the
 curves of your breasts has not broken off. The collyrium in
 your eyes has not been washed away. The red colour deepened
 by chewing betel has not come off from your lips. O lady, whose
 intoxicated gait is like that of a king-elephant, why are you in
 rage ? Is your husband still a little boy ? (7)

नाहं नो मम वल्लभश्च कुपितः सुप्तो न वा सुन्दरो
 वृद्धो नो न च बालकः कृशतनुर्न व्याधितो न शठः ।
 मां दृष्ट्वा नवयौवनां शशिमुखीं कन्दर्पबाणाहतो
 मुक्नो दैत्यगुरुः प्रियेण पुरतः पश्चाद् गतो विह्वलः ॥८॥

I am not angry, nor is my lover. My darling does not sleep.
 That rogue is neither old nor young nor weak nor ailing. When
 he, the love's planet, saw me in my youthful bloom with my face
 like the moon, his love was aroused at first but being eclipsed by
 my husband, he went away, after all, dejected. (8)

समायाते कान्ते कथमपि च कालेन बहुना
 कथाभिर्देशानां सखि रजनिरर्थं गतवती ।
 ततो यावल्लीलाकलहकुपितास्मि प्रियतमे
 सपत्नीव प्राची दिगियमभवत्तावदरुणा ॥ ९ ॥

O dear friend, when my husband returned from tour, half the night was spent on traveltales. While I pretended to be angry, O dearest one, the eastern quarter like a co-wife became red. (9)

श्लाघ्यं नीरसकाष्ठताडनशतं श्लाघ्यः प्रचण्डातपः
 क्लेशः श्लाघ्यतरः सुपङ्कनिचयः श्लाघ्योऽतिदाहोऽनलः ।
 यत्कान्तकुचपार्श्वबाहुलतिकाहिन्दोललीलासुखं
 लब्धं कुम्भवर त्वया न हि सुखं दुःखैर्विना लभ्यते ॥१०॥

Hundreds of lashings with a dried stick, the sun's fierce heat, the pain arising from the shaping of clay, the heat of fire—such hardships are welcome, when the delightful bliss in the swing of her vine-like arms has been obtained by you, O lucky earthen pot. True, pleasure cannot be had until one suffers for it. (10)

किं किं वदत्रमुपेत्य चुम्बसि बलान्निलज्ज लज्जा न ते ।
 वस्त्रान्तं शठ मुञ्च मुञ्च शपथैः किं धूर्तं निर्वञ्चसे ।
 खिन्नाहं तव रात्रिजागरतया तामेव याहि प्रियां
 निर्माल्योज्झितपुष्पदामनिकरे का षट्पदानां रतिः ॥११॥

O shameless one, why do you come close to my face and kiss it by force? Are you not ashamed? Let go the hem of my dress. O rogue, in vain are your protestations. You knave, you have deceived me. I am weary by keeping awake at night. Go to her then who is your love. Can the bee take pleasure in the heap of flowers that are faded and torn? (11)

वाणिज्येन गतः स मे गृहपतिर्वार्तापि न श्रूयते
 प्रातस्तज्जननी प्रसूततनया जामातृगेहं गता ।
 बालाहं नवयौवना निशि कथं स्थातव्यमेकाकिनी
 सायं सम्प्रति वर्तते पथिक हे स्थानान्तरं गम्यताम् ॥१२॥

My husband has gone on a business tour. Even report of him has not been heard. His mother whose daughter has given birth has gone to the house of her son-in-law. I am young with the fresh bloom of youth. Now could I receive you as I am alone in the night? It is evening now. Be gone, O traveller somewhere else. (12)

यामिन्येषा बहलजलदैर्बद्धभीमान्धकारा
 निद्रां यातो मम पतिरसौ क्लेशितः कमदुःखः ।
 बाला चाहं खलु खलभयात्प्राप्तगाढप्रकम्पा
 ग्रामश्चौरैरयमुपहतः पान्थ निद्रां जहीहि ॥ १३ ॥

The night is overcast by fearful and dark clouds. My husband has gone to sleep. He is exhausted by the weariness of day's labour. I am young indeed. I am seized by a violent trembling through the fear of village rogues. The village is beset by thieves. O traveller, give up your thought of sleep at night. (13)

क्व भ्रातश्चलितोऽसि? वैद्यकगृहे किन्तद् रुजां शान्तये
 किन्ते नास्ति सखे गृहे प्रियतमा सर्वं गदं हन्ति या ।
 वातं तत्कुचकुम्भमर्दनवशात् पित्तं तु वक्त्रामृतात्-
 श्लेष्माणं विनिहन्ति हन्त सुरतव्यापारकेलिश्रमात् ॥१४॥

O brother, where are you rushing off to? What do you say—"To the doctor's house?" But is that conducive to recovery? Have you no sweet heart at home who could cure your

illness—your excess of wind by the pressure of her round breasts; your bile by the nectar-breath of her mouth and your phlegm by the exertion of love-making. (14)

यत्त्वन्नेत्रसमानकान्ति सलिले मग्नं तदिन्दीवरं

मेघैरन्तरितः प्रिये तव मुखच्छायानुकारी शशी ।

येऽपि त्वद्गमनानुसारिगतयस्ते राजहंसा गता-

स्त्वत्सादृश्यविनोदमात्रमपि मे दैवेन न क्षम्यते ॥१५॥

O darling, that blue lotus which resembles your eyes is sunk into the water. The moon who imitates the beauty of your face is hidden by clouds. Even those royal swans whose style of walking was copied from your gait have left. Alas, even a small measure of pleasure with some one like you has not been granted to me. (15)

चन्द्रश्चण्डकरायते मृदुगतिर्वातोऽपि वज्रायते

माल्यं सूचिकुलायते मलयजालेपः स्फुलिङ्गायते ।

आलोकस्तिमिरायते विधिवशात्प्राणोऽपि भारायते

हा हन्त प्रमदावियोगसमयः कल्पान्तकालायते ॥ १६ ॥

The moon scorches like the sun. The gentle breeze is fierce as Indra's bolt. The garland pricks me like a heap of needles; sandal paste turns into a burning coal. Daylight becomes dark, by the adverse power of fate, life itself becomes a burden. Alas, the separation from my beloved is like the end of a Kalpa. (16)

प्राणेश विज्ञप्तिरियं मदीया

तत्रैव नेया दिवसाः कियन्तः ।

सम्प्रत्ययोग्यस्थितिरेष देशः

करा हिमांशोरपि तापयन्ति ॥ १७ ॥

Lord of my life, this is my humble prayer. How many days would we spend here. This place is not suitable for us. Even the rays of the moon are scorching. (17)

कल्याणि चन्दनरसैः परिषिच्य गात्रं
द्वित्राण्यहानि कथमप्यतिवाहयेथाः ।
अङ्कु निधाय भवतीं परिरभ्य दोर्म्या
नेष्यामि सूर्यकिरणान्यपि शीतलत्वम् ॥ १८ ॥

O pretty girl, having besprinkled your body with sandal juice, you should stay here for two or three days, somehow or other. I shall place you on my lap and clasp you with my arms. I shall cool even the fire of the sun. (18)

अन्तर्गता मदनवह्निशिखावली या
सा बाध्यते किमिह चन्दनपङ्कलेपैः ।
यत्कुम्भकारपचनोपरि पङ्कलेप-
स्तापाय केवलमसौ न च तापशान्त्ये ॥ १९ ॥

How could the passion's fires within be checked by smearing the sandal paste over the body, for the layer of clay over the potter's oven is only for conserving the heat and not for allaying it. (19)

दृष्ट्वा यासां नयनसुषुमामङ्ग वाराङ्गनानां
देशत्यागः परमकृतिभिः कृष्णसारैरकारि ।
तासामेव स्तनयुगजिता हस्तिनः सन्ति मत्ताः
प्रायो मूर्खाः परिभवविधौ नाभिमानं त्यजन्ति ॥२०॥

On seeing the beauty of the eyes of courtezans, the black-spotted lovely antelopes abandoned their haunts. The elephants

ashamed by the pair of their elevated breasts became mad. As a rule, fools though faced with defeat do not renounce their pride. (20)

गाढालिङ्गनपीडितस्तनतटं स्विद्यत्कपोलस्थलं

सन्दष्टाधरमुक्तसीत्कृतमभिभ्रान्तश्चनृत्यत्करम् ।

चादुप्रायवचोविचित्रमणितं घातैस्तैश्चाङ्कितं

वेश्यानां धृतिधाम पुष्पधनुषः प्राप्नोति धन्यो रतम् ॥२१॥

Lucky is the man who obtains bliss granted by god whose bow is made of flowers—bliss which arises from the curves of breasts pressed during light embraces, bliss which arises from the nibbling of lips, bliss manifested by the utterance of hissing sounds and frowning eye-brows, bliss shown by the dancing of hands and murmuring of sweet words of endearment, bliss manifested by strikings and cries, bliss whose strength is in the untiring thought of courtezans. (21)

मत्तेभकुम्भपरिणाहिनि कुडकुमाद्रै

कान्तापयोधरयुगे रतिखेदखिन्नः ।

वक्षो निधाय भुजपञ्जरमध्यवर्ती

धन्यः क्षपां क्षपयति क्षणलब्धनिद्रः ॥२२॥

Lucky the man who wearied by the exertion caused by love-sports rests within the confines of his beloved's arms having placed his chest on her breasts which are as large as the swellings of a rutting elephant and which are wet with suffron and who snatching moments of sleep passes there the night. (22)

हे रोहिणि त्वमसि रात्रिकरस्य भार्या

एनं निवारय पतिं सखि दुर्विनीतम् ।

जालान्तरेण मम वासगृहं प्रविश्य

श्रोणीतटं स्पृशति किं कुलधर्म एषः ॥२३॥

O Rohini, you are the moon's wife. O dear one, restrain that bad husband of yours. Having crept into my bed-room by the window, he touches the curves of my buttocks. Is this the trait of his family ? (23)

अविदितसुखदुःखं निर्गुणं वस्तु किञ्चिज्

जडमतिरिह कश्चिन्मोक्ष इत्याचक्षते ।

मम तु मतमनङ्गस्मेरतारुण्यधूर्ण-

न्मदकलमदिराक्षीनीविमोक्षो हि मोक्षः ॥ २४॥

A dull-witted person has said that bliss is a state devoid of attributes in which neither pleasures nor pains are felt. But, in my view, bliss is the loosening by some one quivering with the charming youthful vigour, of the waistband of a lovely girl who being drunk with passion is making inarticulate sound. (24)

एनं पयोधरयुगपतितं निरीक्ष्य

खेदं वृथा वहसि किं हरिणायताक्षि ।

स्तब्धो विवेकरहितो जनतापकारी

योऽस्त्युन्नतः प्रपततीति किमत्र चित्रम् ! २५॥

On seeing that he has fallen on your breasts, why do you feel uneasiness in vain, O girl, having eyes as long as those of a fawn. Even the sun who is immoveable, undiscerning and oppressor falls down or sets. What wonder is there ? For he who has risen high tumbles sooner or later. (25)

अयि मन्मथचूतमञ्जरि

श्रवणद्वयायतचारुलोचने ।

अपहृत्य मनः क्व यासि तत्
किमराजन्यकमत्र राजते ॥२६॥

O girl, you are the cluster of mango-flowers on the tree which is the god of love. O girl, whose beautiful eyes stretch out to your ears, having taken the heart away from me, wither are you going? could that which is not royal rule in my heart?
(26)

यदि कथमपि दैवाद् दुर्गमार्गे स्खलित्वा
विदलन्ति तनुमध्यादीयतां नौ न दोषः ।
पृथुनिविडकुचाभ्यां वर्त्म पश्यावरुद्धं
कथयितुमिव नेत्रे कर्णमूले प्रयातः ॥२७॥

Having slipped, by chance, somehow or other, on a difficult path, should the slender-waisted girl hurt herself, let not that blame lie on us. See that the passage is blocked by her firm and large breasts. Her eyes which are at the ends of her ears stretch out to say this. (27)

कोपस्त्वया हृदि कृतो यदि पङ्कजाक्षि
शोचामि यत्तव किमत्र विरोधमन्यत् ।
आश्लेषमर्पय मदर्पितपूर्वमुच्चै-
रुच्चैः समर्पय मदर्पितचुम्बनं च ॥२८॥

O lotus-eyed girl, that in your heart cherish ill will against me, I grieve to observe that there is a series of obstacles to our union. In such a state the only course left is to give back that embrace which I gave you before and return that warm kiss which too was given by me before. (28)

मानं मानिनि मुञ्च देवि दयिते ! मिथ्यावचः श्रूयते
कः कोपो निजसेवके यदि वचः सत्यं त्वया गृह्यते ।

दोभ्यां बन्धनमाशु दन्तदलनं पीनस्तनास्फालनं
दोषश्चेन्मम ते कटाक्षविशिखेश्शस्त्रैः प्रहारं कुरु ॥२६॥

O proud lady, give up your pride, O darling, will my words fall on deaf ears ? Why this anger to me, your slave, if you trust my words. The swift entwining of arms, the biting with teeth, the stroking of large breasts—if all this is an offence, do you then strike me with the arrows of your side-long glances. (29)

किं मां निरीक्षसि घटेन कटिस्थितेन
वक्त्रेण चारुपरिमीलितलोचनेन ।
अन्यं निरीक्ष्य पुरुषं तव भाग्ययोग्यं
नाहं घटाङ्कितकर्टि प्रमदां भजामि ॥ ३० ॥

Why do you stare at me with your eyes halfclosed and a water-pot on your hips. Look on another man worthy of your choice. I do not like a girl whose hip bears the impress of a pot. (30)

सत्यं ब्रवीमि मकरध्वजबाणपीडां
नाहं त्वदर्पितदृशा परिचिन्तयामि ।
दासोऽद्य मे विघटितस्तव तुल्यरूपः
सोऽयं भवेन्नहि भवेदिति मे विचारः ॥३१॥

I say truly about my sufferings which are caused by the arrows of the cupid. I am not embarrassed by your glances. This slave of yours, that is me, will or will not be overthrown by your glances—that is what I am thinking about. (31)



ṚTUSAMHĀRA



EDITORIAL NOTE

This is a very glowing tribute to the glories of the six Indian seasons each of which is vividly described in a separate Canto. This poem is a composition belonging to the young days of Kālidāsa, when he was yet far from attaining the zenith of maturity of his poetic genius.

Yet it depicts in superb style and diction the mood and rhythm typical of each season, which find their unmistakable echo in the minds of the young. The picturesque imagery and bold imagination pay scant regard to the conventional moral code. The focus shifts back with ease from the beauty of nature to the charm and wonder of youthful love. The emotional harmony between a particular mood and a particular aspect of the season in question emanates from each piece of description.

While admitting that this is one of the noblest forms of tribute to Nature, attention may be drawn to some aspects of construction of the poem not always well appreciated. It must be remembered that the poet is describing the Indian cycle of six seasons which is usually supposed to begin with Vasanta (Spring) and progress through Grīṣma (Summer), Varṣā (Rains), Śarad (Autumn), Hemanta (part-Autumn and part-Winter) and Śiśira (Winter). For the purpose of this poem, it seems that the opening description of arduous summer helps the poet to depict in some kind of progression the welcome and unwelcome features of each subsequent season until he can put a fitting finale to his work in his tribute to the most welcome season of spring. Instances of outer detail matching the inner mood abound. Thus is summer while women best ward off rigour

of heat by besmirching high and firm breasts with sandal pastes under white garlands and then garments (Ch. 1 vv 6-7), the Moon and wayfarers yearn and grow pale (Ch. 1 vv 9-10). Under the spell of intense heat, the snake slumbers right under the peacock (Ch. 1. v. 13), elephants and lions forget mutual enmity (Ch. 1 v. 14), boar-herds thrust snouts under the drying mud of lake-bottoms (Ch. 1. v. 17), frogs fearlessly take shelter under the umbrella of thirsty serpent's hood (Ch. 1. v. 18), open-mouthed and red-tongued herds of buffaloes look up for rains (Ch. 1. v. 21), chased everywhere by forest fires, herds of all kinds of wild animals run helter skelter while still continuing search for water (Ch. 1. vv 22-27). Moon-lit nights are enjoyable though in the company of dulcet-voiced damsels (Ch. 1. v 28).

Then Comes the majestic rainy season with its water-laden and multihued thundering clouds which resemble pregnant women's breasts (Ch. II. V. 2), float leisurely, rumble pleasantly, shower frequently (Ch. II. v. 3), and affect the hearts of way-farers (Ch. II v, 4). The foliage drapes the earth with a flourish (Ch. II, v. 5), groups of peacock dance and embrace in warm confusion (Ch. II v. 6), rivers in spate flow violently (Ch. II, v. 7), lotus-eyed deer scampering on greenery increase yearning in human minds (Ch. II. v. 9), unhampered by thunder or rain love-lorn maids proceed to their trysting places (Ch. II, v. 10), Others forget in bed quarrels with their husbands (Ch. II. v. 11), while still others await delayed arrivals of their journeying husbands (Ch. II. v. 12). Snakes begin menacing frogs, bees leave drooping flower for the plumage of peacocks, wild elephants echo back rumbling clouds, light-footed peacocks dance; groves of flower trees on cloud-kissed hill-tops assume soul-stirring charm. (Ch. II vv 13-17). Wholesome and tipsy women kindle ardour in their lovers, put flowers in their tresses and on the ears and deck out for the

night's love-sport. (Ch. II. vv 18-21). The season puts with its rainy fingers leaves and blossoms on the forest, while distant slow-moving lotus-like clouds sadden melancholy hearts of lonely women (Ch. II. vv 22-24). Women display ornaments on their ample limbs, flower-laden trees sway and dance, and forest fires are put out in Vindhya doused as it is by showers. Thus the rainy season grants innermost desires of men and women, animals and plants (Ch. II. vv 25, 28). -

Autumn comes like a new bride, dressed in Kāśaflowers with cooing of swans for the sweet chatter of her anklets and rice stalks for her limbs. The season is all dressed in white (Ch. III vv 1-2). Rivers flow slowly like proud women, white clouds scattered in the sky, youths are yearning, flowers and creepers on the city's towers, Kovidāra trees wave gently in the breeze, bees feast on dripping honey, and with veil lifted from her face, the Moon walks in beauty, wearing a white garment. (ch. III. vv 3-7). Rivers are made more enjoyable by red lotuses and warbling birds, moonlight is feast to the eye, fields go aripple under breeze, statelyflower trees wave with joy and blooming lotuses and pairs of swans disturb the youth with deep unrest. (Ch. III, vv 8-11). Gone is the lightning illuminating the flag of heaven. Cupid is after cooing swans, nymphs settle on the Saptacchada. Blossom parks are made lovely by birds and deer, swaying bouquets of flowers. (Ch. III, vv. 12-15). The landscape stretching to the edge of horizon is a gay scene of careless bustle and song of animals and birds. Swan's gait outdoes pretty women, their moonlike faces being outshone by blue lotuses, and their arched eye-brows surpassed by little ripples. Shyāmā creepers outdo their embellished arms while the women's smile looks pale before fresh and bright jasmine and kandali buds (Ch. III (vv 16-18). Women bedeck every limb with flowers and ornaments sapphire-blue and limpid water reflects the sky, the moon shines bright

(Ch. III vv 19-22). The morning sun quickens life and lends charm to lotus and swan that distract the sad wayfarers. The beauty that came in Autumn is receding fast (Ch. III, vv. 23-26).

The approaching Hemanta is the season of harvest. Full-bosomed amorous women wear saffron-coloured garlands, leave their summer attire and ornaments and prepare themselves for the delights of dalliance with Kālāyasa unguents, kasturi and black aloes again and again, though their bitten lips and squeezed heaving bosoms are aching exquisitely (Ch. IV, vv 1-7). Ripe corn accumulates in the field, lambet lakes charm the hearts of women; the Priyaṅgu creeper shivering in cold misty breeze resembles a woman away from her lover, the breath of consummated love is pleasant on the skin and the signs of ceaseless amatory play are apparent all over the women's bodies (Ch. IV vv 1-12).

Winter, dear to women beckons all to make love. In pleasing warmth of fireside or warm clothing or sunlight young couples enjoy in latticed chambers (Ch. V vv. 1-2), Nights outside being cold, terraces and open spaces are no longer to anybody's taste (Ch. V. vv. 3-4). In warm bed room women with wine-fragrant lips offer betel, musk and flower to men and proudly forgive them trespasses (Ch. V. vv, 5-6). After fierce enjoyment of night-long passion new brides walk langorously in the morning. Gorgeous women enfold their lovers and exultant women drink all night the passion's brew in a party of lovers (Ch. V. 7-10). A younger, prettier soul hurries to another bedroom at the end of one passion, while another comely one curls her loose tresses (Ch. V. vv 11-12). After the morning bath the mistresses of the house look like shining goddesses. Others change their love-slained gowns to dress for the day. They tidy up before mirrors while relishing signs and memories of last night's love. Winter with a lover and wine of corn and cane ! May that bliss be yours (Ch V. vv 13-16).

Spring Season

The mighty warrior that Spring is, pierces the hearts of lusty men with mango-shoots. It adorns whatever it touches. It is the season of mirth and merrymaking and makes youths and damsels, men and spouse give themselves to the varied joys of love. Love manifests itself in such diverse forms and makes special gifts to women whose ordinary acts assume bewitching forms. (Ch. VI. vv 1-12). Men and women cast off heavy garments and wear thin ones. The koyal and bee flatter their mate, mango blossoms sway exciting by beckoning women. Ashoka makes them pensive. Sprouts of Kurabaka make man's heart go tender. The scarlet flowers of Kimśuka groves make the earth look like crimson-clad bride, and the heart is nearly consumed at the sight of Palāśa and karṇikāra flowers. The cuckoo's songs are superfluous (Ch. VI. vv 13-20). Koyal's trilling and bee's humming confuses with shame the heart of high born girls. The bewitching kunda flowers adorning parks can beguile hearts of the saintly and the smutty alike. Women triumph with many a device over men's hearts. The earth assumes a divine form. The thought of leaving their beloveds alone makes the wayfarers weep (Ch. VI. vv 21-26). Cupid in imperial splendour spares none, not even proud mistresses. He is in league with Spring whose every agent is his servant and minstrel. May he grant his favours to you ! (Ch. VI. vv 27-28).

One more aspect of the style and content is Kālidāsa's indifference to conventional ethical precepts. It remains a moot point whether these precepts should be applied in evaluating this literary work of high merit. The way of viewing this question is to consider whether the inner mood and human action have been presented in full harmony with the outer aspect of nature and whether the harmony is disturbed by a detail or image or choice of word and expression. By this test, we feel, the secular

treatment of the subject is fully justified. It may even be said that the ethical test is somewhat pedantic. Through lucid presentation of his subjects, the young Kālidāsa was supremely concerned in faithfully depicting how youth reacted to the changing moods of the seasons. This has been achieved.

ऋतुसंहारम्

प्रथमः सर्गः

प्रचण्डसूर्यः स्पृहणीयचन्द्रमाः

सदावगाहक्षतवारिसञ्चयः ।

दिनान्तरम्योऽभ्युपशान्तमन्मथो

निदाघकालोऽयमुपागतः प्रिये ॥१॥

Here has arrived, O darling, this hot season when the sun is fierce, the moon is attractive, the ponds are denuded by continually bathing [if we read 'kṣama' for 'kṣata'—when the ponds hold enough water for the people who will be continually bathing], when the evenings are delightful and the feelings of love are comparatively allayed. (1)

निशाः शशाङ्कक्षतनीलराजयः

क्वचिद्विचित्रं जलयन्त्रमन्दिरम् ।

मणिप्रकाराः सरसं च चन्दनं

शुचौ प्रिये ! यान्ति जनस्य सेव्यताम् ॥२॥

Nights wherein the masses of darkness are dispelled by the moonlight, somewhere a wonderful house with a water fountain, various (heat-allaying) gems and juicy sandal paste. O darling, in summer, people resort to the use of these (2)

सुवासितं हर्म्यतलं मनोहरं

प्रियामुखोच्छ्वासविकम्पितं मधु ।

सुतन्त्रिगीतं मदनस्य दीपनं

शुचौ निशीथेऽनुभवन्ति कामिनः ॥३॥

At nights, in summer, the lovers enjoy the beautiful and well-scented terrace of the palace, wine stirred by the breath and lips of the loved ones and well-tuned Vīṇā which inflames passion in the heart. (3)

नितम्बबिम्बैः सदुकूलमेखलैः

स्तनैः सहाराभरणैः सचन्दनैः ।

शिरोरुहैः स्नानकषायवासितैः

स्त्रियो निदाघं शमयन्ति कामिनाम् ॥४॥

Women allay the heat felt by their lovers by means of their orb'd hips covered with silken sārīs and golden waistbands, by means of their breasts having garlands, ornaments and sandal paste on them and with their tresses perfumed by cosmetics used in bath. (4)

नितान्तलाक्षारसरागरञ्जितै-

नितम्बिनीनां चरणैः सनूपुरैः ।

पदे पदे हंसस्तानुकारिभि-

र्जनस्य चित्तं क्रियते समन्मथम् ॥ ५ ॥

Deeply dyed in the red lākṣā-juice, the feet of damsels whose anklets imitate at each step the cooing of the swan, excite passion in the hearts of men. (5)

पयोधराश्चन्दनपङ्कचचिता-

स्तुषारगौरापितहारशेखराः ।

नितम्बदेशाच्च सहेममेखलाः

प्रकुर्वन्ते कस्य मनो न सोत्सुकम् ॥ ६ ॥

Whose mind is not overborne with passion to behold breasts besmirched with thick sandal paste and adorned with rare snow-white garlands and hips clasped with golden girdle. (6)

समुद्गतस्वेदचिताङ्गसन्धयो

विमुच्य वासांसि गुरुणि साम्प्रतम् ।

स्तनेषु तन्वंशुकमुन्नतस्तना

निवेशयन्ति प्रमदाः सयोवनाः ॥ ७ ॥

With perspiration pouring out of their limbs, youthful women of elevated breasts now abandon heavy cloths and veil their breasts with thin garments. (7)

सचन्दनाम्बुव्यजनोद्भ्रवानिलः

सहारयष्टिस्तनमण्डलार्पणैः ।

सवल्लकीकाकलिगीतनिःस्वनै-

विबोध्यते सुप्त इवाद्य मन्मथः ॥ ८ ॥

The quiescent love is awakened from slumber by winds wafted from fans wet with water mixed with sandal paste; by the placing of round breasts graced by strings of necklaces and by soft sounds of music played on Vīṇā. (8)

सितेषु हर्म्येषु निशासु योषितां

सुखप्रसुप्तानि मुखानि चन्द्रमाः ।

विलोक्य नूनं भृशमुत्सुकश्चिरं

निशाक्षये याति ह्रियेव पाण्डुताम् ॥ ९ ॥

While watching the faces of women happily sleeping on white terrace tops, the moon is full of yearning and grows pale at the end of night, as if abashed. (9)

असह्यवातोद्धतरेणुमण्डला

प्रचण्डसूर्यात्पतापिता मही ।

न शक्यते द्रष्टुमपि प्रवासिभिः

प्रियावियोगानलदग्धमानसैः ॥१०॥

The wayfarers whose hearts are scorched by the fire of separation (from their beloveds) cannot even look at the earth which is heated by the blaze of the fierce sun and wherein the columns of dust are raised by the hot winds, which they cannot at all bear. (10)

मृगाः प्रचण्डात्पतापिता भृशं

तृषा महत्या परिशुष्कतालवः ।

वनान्तरे तोयमिति प्रधाविता

निरीक्ष्य भिन्नाञ्जनसन्निभं नभः ॥११॥

Much troubled by the fierce heat and with their palates dried by the unbearable thirst, the deer see the edge of the sky looking like powdered collyrium, mistake it for water and run into another forest. (11)

सविभ्रमैः सस्मितजिह्वावोक्षितै-

विलासवत्यो मनसि प्रवासिनाम् ।

अनङ्गसन्दीपनमाशु कुर्वते

यथा प्रदोषाः शशिचारुभूषणाः ॥१२॥

Just as twilight embellished by the moon can awaken love in wayfarers' hearts, so the languid dames kindle love with their glances, graceful, glittering and inviting. (12)

रवेर्मयूखैरभितापितो भृशं
विदह्यमानः पथि तप्तपांसुभिः ।
अवाङ्मुखो जिह्वागतिः श्वसन्मुहुः
फणी मयूरस्य तले निषीदति ॥१३॥

Being scorched intensely by the Sun's rays and parched in the hot dust, the panting snake sprawls erratically and, with its head bent, sleeps right under the peacock. (13)

तूषा महत्या हतविक्रमोद्यमः
श्वसन्मुहुर्दूरविवारिताननः ।
स हन्त्यदूरेऽपि गजान्मृगेऽपि
विलोलजिह्वश्चलिताग्रकेसरः ॥१४॥

Breathing hard with his mouth wide-stretched and his tongue lolling and the ends of his mane rippling, the lion does not kill elephants, though standing near, for his venture is restrained by the parching thirst. (14)

विशुष्ककण्ठाहृतसीकराम्भसो
गभस्तिभिर्भानुमतोऽनुतापिताः ।
प्रवृद्धतृणोपहता जलार्थिनो
न दन्तिनः केसरिणोऽपि बिभ्यति ॥१५॥

The elephants, parched by the rays of the sun and the moist foam coming out of their dried mouths, suffer from mounting

thirst to drink and seek water into the dry throats, do not dread even the presence of lions. (15)

हुताग्निकल्पैः सवितुर्गर्भस्तिभिः

कलापिनः क्लान्तशरीरचेतसः ।

न भोगिनं घ्नन्ति समीपवर्तिनं

कलापचक्रेषु निवेशिताननम् ॥१६॥

Singed by the rays of the sun resembling fires to which oblations have been offered, the peacocks with drooping body and distressed mind do not kill snakes though they are closeby and even though their heads lie in the shade of their plumage. (16)

सभद्रमुस्तं परिशुष्ककर्दमं

सरः खनन्नायतपोतृमण्डलः ।

रवेर्मयूखैरभितापितो भृशं

वराहयूथो विशतीव भूतलम् ॥१७॥

The mud is dry in the empty lake full of Bhadramusta grass The boar herds scorched by the burning Sun-rays dig, with their long snouts deep into the lake, as if for taking shelter under the earth. (17)

विवस्वता तीक्ष्णतरांशुमालिना

सपङ्क्तोयात्सरसोऽभितापितः ।

उत्प्लुत्य भेकस्तृषितस्य भोगिनः

फणातपत्रस्य तले निषीदति ॥ १८ ॥

The frog is scorched by the sun with its thousand flaming rays. It leaps straight from the muddy water of the lake and sits under the umbrella-like hood of the thirsty snake. (18)

समुद्धृताशेषमृणालबालकं

विपन्नमीनं द्रुतभीतसारसम् ।

परस्परोत्पीडनसंहतैर्गजैः

कृतं सरः सान्द्रविमर्दकर्मम् ॥ १६ ॥

The mass of lotus-roots is torn up completely. The fish are in peril. The scared swans have fled away. The elephant herds, each bruising the other herd grind the thick slime of the lake. (19)

रविप्रभोद्भिन्नशिरोमणिप्रभो

विलोलजिह्वाद्द्वयलीढमारुतः ।

विषाग्निसूर्यातपतापितः फणी

न हन्ति मण्डककुलं तृषाकुलः ॥ २० ॥

With the lustre of its head-gem dimmed by the bright Sun, with its twin tongues twitching and licking a breeze and scorched by poison, forest fire and heat, the thirsty serpent does not kill shoals of frogs. (20)

सफेनलोलायतवक्त्रसम्पुटं

विनिस्सृतालोहितजिह्वमुन्मुखम् ।

तृषाकुलं निस्सृतमद्रिगह्वरा-

दवेक्ष्यमाणं महिषीकुलं जलम् ॥ २१ ॥

With saliva dropping from their wide open mouths and with their reddish tongues hanging out, the herds of she-buffaloes come out of their mountain caves and thirstily stare above in the hope of rain. (21)

पटुतरदवदाहोच्छुष्कसस्यप्ररोहाः

परुषपवनवेगोत्क्षिप्तसंशुष्कपर्णाः ।

दिनकरपरितापक्षीणतोयाः समन्ता-

द्विदधति भयमुच्चैर्वीक्ष्यमाणा वनान्ताः ॥२२॥

The young shoots of corns are consumed by fierce conflagrations and the dry leaves are swept by violent gusts. All round, the water shrinks before the intense sun. Thus the skirts of forests viewed from above, look horrifying. (22)

इवसिति विहगवर्गः शीर्णपर्णाद्रुमस्थः

कपिकुलमुपयाति क्लान्तमद्रेनिकुञ्जम् ।

भ्रमति गवययूथः सर्वतस्तोयमिच्छ-

ञ्छरभकुलमजिह्वा प्रोद्धरत्यम्बु कूपात् ॥२३॥

The birds are panting sitting on leaf-less trees; hoards of tired monkeys climb up the mountain glades; herds of oxen thirst for water and wander here and there; the straight flights of Śarabhas suck water from wells. (23)

विकचनवकुसुम्भस्वच्छसिन्दूरभासा

प्रबलपवनवेगोद्भूतवेगेन तूराम् ।

तद्विदपलताग्रालिङ्गनव्याकुलेन

दिशि दिशि परिदग्धा भूमयः पावकेन ॥२४॥

In every direction the grounds have been consumed by fire, whose red glow resembles the new bloomed kusumbha flower which is quickened by the force of strong breezes on both sides of trees and which is busy in singeing the ends of creepers and twigs. (24)

ज्वलति पवनवृद्धः पर्वतानां दरीषु
स्फुटति पटुनिनादैः शुष्कवंशस्थलीषु ।
प्रसरति तृणमध्ये लब्धवृद्धिः क्षणेन
ग्लपयति मृगवर्गं प्रान्तलग्नो दवाग्निः ॥ २५ ॥

Fanned by the wind, the forest-fire rises up in the valleys and crackles on the ground through dry reeds. By feeding on grass, it spreads in a moment and starting on the skirts of woodland it torments all beasts. (25)

बहुतर इव जातः शाल्मलीनां वनेषु
स्फुरति कनकगौरः कोटरेषु द्रुमाणाम् ।
परिणतदलशाखानुत्पतन्प्रांशुवृक्षा-
न्भ्रमति पवनधूतः सर्वतोऽग्निर्वनान्ते ॥ २६ ॥

The fire grows ever bigger in the Śālmālī groves and flushes with a golden sheen in the hollows of trees. It leaps to the tall tops of trees, on whose branches leaves have ripened. It travels to the edges of the forest, everywhere accompanied by wind. (26)

गजगवयमृगेन्द्रा वह्निसन्तप्तदेहाः
सुहृद इव समेता द्वन्द्वभावं विहाय ।
हुतवहपरिखेदादाशु निर्गत्य कक्षा-
द्विपुलपुलिनदेशास्त्रिभ्न्गां संविशन्ति ॥ २७ ॥

With their bodies scorched by fire, elephants, oxen, and lions give up their mutual enmity and join as friends and driven from their caves by the scorching heat, they quickly plunge into the down-going rivers whose banks abound in sand. (27)

कमलवनचिताम्बुः पाटलामोदरम्यः

सुखसलिलनिवेकः सेव्यचन्द्रांशुहारः ।

व्रजतु तव निदाघः कामिनीभिः समेतो

निशि मुललितगीते हर्म्यपृष्ठे सुखेन ॥ २८ ॥

When waters are studded with lotus-beds, when the scent of Pātala is pleasing, when sprinkled water gratifies the senses and when moon-beams and flowers are enjoyable—may such a summer pass for you in happiness when you, surrounded by lovely women are sitting happily on the terrace where sweet music is going on. (28)

द्वितीयः सर्गः

ससीकराम्भोधरमत्तकुञ्जर-

स्तडित्पताकोऽशनिशब्दमर्दलः ।

समागतो राजवदुद्धतद्युति-

र्घनागमः कामिजनप्रियः प्रिये ॥ १ ॥

Now enters the rainy season with royal pomp, wherein the clouds with watery spray resemble the ruddy elephants, the flashes of lightning as flags, the row of thunder as the beat of drums. The season, my darling, is courted by lovers. (1)

नितान्तनीलोत्पलपत्रकान्तिभिः

क्वचित्प्रभिन्नाञ्जनराशिसन्निभैः ।

क्वचित्सगर्भप्रमदास्तनप्रभैः

समाचितं व्योम घनैः समन्ततः ॥२॥

Everywhere, the sky is enveloped in clouds, some of which gleam like the petals of dark-blue lotuses and others like heaps of powdered collyrium and in places their gleam is like that of a pregnant women's breasts. (2)

तृषाकुलैश्चातकपक्षिणां कुलैः

प्रयाचितास्तोयभरावलम्बिनः ।

प्रयान्ति मन्दं बहुधारवर्षिणो

बलाहकाः श्रोत्रमनोहरस्वनाः ॥ ३ ॥

Beseeched by the flocks of intensely thirsty cātakas and hanging low from the weight of water, the clouds whose sound falls pleasantly on the ear, in frequent showers, move on leisurely. (3)

बलाहकाश्चाशनिशब्दमर्दलाः

सुरेन्द्रचापं दधतस्तडिद्गणम् ।

सुतीक्ष्णधारापतनोग्रसायकै-

स्तुदन्ति चेतः प्रसभं प्रवासिनाम् ॥ ४ ॥

The clap of thunder sounds like the drum of war, while the divine bow is strung with lightning and the sharp showers are their piercing arrows, thus the clouds intensely aggrieve the traveller's heart (4)

प्रभिन्नवैदूर्यनिभेस्तृणाङ्कुरैः
 समाचिताः प्रोत्थितकन्दलीदलैः ।
 विभाति शुक्लेतररत्नभूषिता
 वराङ्गनेव क्षितिरिन्द्रगोपकैः ॥ ५ ॥

Being full of shoots of grass like lapis lazuli and covered all over with plantain leaves as well as with blue Indragopa insects, the earth shines like a rich woman embellished by coloured gems. (5)

सदा मनोज्ञं स्वनदुत्सवोत्सुकं
 विकीर्णविस्तीर्णकलापशोभितम् ।
 ससम्भ्रमालिङ्गनचुम्बनाकुलं
 प्रवृत्तनृत्यं कुलमद्य बहिणाम् ॥ ६ ॥

A flock of peacocks coo in joyous excitement. With plumage unfurled, they appear ravishing. They now start to dance in groups, kissing and embracing in a warm confusion. (6)

निपातयन्त्यः परितस्तटद्रुमा-
 न्प्रवृद्धवेगैः सलिलैरनिर्मलैः ।
 स्त्रियः सुदृष्टा इव जातविभ्रमाः
 प्रयान्ति नद्यस्त्वरितं पयोनिधिम् ॥ ७ ॥

Like riotous strumpets the rivers uproot the families of trees on the banks and their muddled waters surge and swirl in swift hurry towards the distant ocean. (7)

तृणोत्करैरुद्गतकोमलाङ्कुरै-
 विचित्रनीलैर्हरिणीमुखधतैः ।

वनानि वन्ध्यानि हरन्ति मानसं
विभूषितान्युदगतपल्लवैर्द्रुमैः ॥ ८ ॥

Adorned with trees bearing new foliage and full of numerous kinds of dark green grass which is chewed by the female deer, the Vindhya woodlands bewitch the mind as there the trees abound in green felicity. (8)

विलोलनेत्रोत्पलशोभिताननै-
र्मृगैः समन्तादुपजातसाध्वसैः ।
समाचिता सैकतिनी वनस्थली
समुत्सुकत्वं प्रकरोति चेतसः ॥ ९ ॥

The sandy forest-ground heightens the yearning in human mind as it abounds in deer on whose faces the lotus-like eyes dart in sudden fright and which covers the thin greenery interspersed with sand. (9)

अभीक्षणमुच्चैर्ध्वनता पयोमुचा
घनान्धकारीकृतशर्वरीष्वपि ।
तडित्प्रभादशितमार्गभूमयः
प्रयान्ति रागादभिसारिकाः स्त्रियः ॥१०॥

The clouds thicken the darkness of the night and the thunder peals long and loud. Even so, the love-lorn ladies, their way lit up by lightning, proceed to their places of assignment. (10)

पयोधरैर्भोगभीरनिस्वनै-
स्तडिद्भिरुद्वेजितचेतसो भृशम् ।
कृतापराधानपि योषितः प्रिया-
न्परिष्वजन्ते शयने निरन्तरम् ॥११॥

The women deeply frightened by the loud reverberating rumbling of the clouds and by the thunder of lightning, forgive their erring husbands with a tight embrace in bed. (11)

विलोचनेन्दीवरवारिविन्दुभि-

निषिक्तबिम्बाधरचारुपल्लवाः ।

निरस्तमाल्याभरणानुलेपनाः

स्थिता निराशाः प्रमदा प्रवासिनाम् ॥१२॥

The wives of wayfarers stand disconsolate with their charming sultry cherrylike lips wetted by tears trickling from their lotus-like eyes and renounce flowers, ornaments and unguents. (12)

विषाण्डुरं कीटरजस्तृणान्वितं

भुजङ्गवद् वक्रगतिप्रसर्पितम् ।

ससाध्वसैर्भेककुलैर्निरीक्षितं

प्रयाति निम्नाभिमुखं नवोदकम् ॥१३॥

Fresh water streams down to slopes, grown pallid with insects, dust and grass, moving in a zig-zag flow, like slithering snakes, is watched by many a fearful frog. (13)

विषत्रपुष्पां नलिनीं समुत्सुका

विहाय भृङ्गाः श्रुतिहारिनिस्सवनाः ।

पतन्ति मूढाः शिखिनां प्रनृत्यतां

कलापचक्रेषु नवोत्पलाशया ॥ १४ ॥

Bees quit the creeper of which leaves and flowers have dropped off. In their excitement, they hum sweetly to the ear. They swoop on dancing peacocks whose plumage resembling a fresh lotus deludes them. (14)

वनद्विपानां नववारिदस्वनै-

र्मदान्वितानां ध्वनतां मुहुर्मुहुः ।

कपोलदेशा विमलोत्पलप्रभाः

सभृङ्गयूथैर्मदवारिभिश्चिताः ॥ १५ ॥

The newly-formed clouds rumble and wild elephants retort loudly. The ichor bedecks their pure lotus-like glistening temples in profusion and attracts the dark bees. (15)

सितोत्पलाभाम्बुदचुम्बितोपलाः

समाचिताः प्रस्रवणैः समन्ततः ।

प्रवृत्तनृत्यैः शिखिभिः समाकुलाः

समुत्सर्कत्वं जनयन्ति भूधराः ॥ १६ ॥

The lily-white clouds kiss the rocks. Here and there, the runnels meander. The peacocks dance on light feet in delight. These hills fill the heart with yearning. (16)

कदम्बसर्जार्जुनकेतकीवनं

विकम्पयंस्तत्कुसुमाधिवासिनः ।

ससीकराम्भोधरसङ्गशीतलः

समीरणः कं न करोति सोत्सुकम् ॥ १७ ॥

The groves of Kadamba, Sarja, Arjuna and Ketaki impart fragrance of their flowers to the breeze which is cooled by the touch of moisture-laden clouds. Whom does not the breeze make love-sick? (17)

शिरोरुहैः श्रोणितटावलम्बिभिः

कृतावतंसैः कुसुमैः सुगन्धिभिः ।

स्तनैः सहारैर्वदनैः ससीधुभिः

स्त्रियो रतिं सञ्जनयन्ति कामिनाम् ॥ १८ ॥

With the hair hanging down over their broad hips and fragrant flowers in their ear-rings and with breasts garlanded and mouths smelling wine, women ignite ardour in their lovers. (18)

तडिल्लताशक्रधनुर्विभूषिताः

पयोधरास्तोयभरावलम्बिनः ।

स्त्रियश्च काञ्चीमणिकुण्डलोज्ज्वला

हरन्ति चेतो युगपत्प्रवासिनाम् ॥ १९ ॥

Adorned by the curved bow and lightning the clouds bend low by the weight of water. Also the fair women with jewelled girdles and rings ravish the hearts of wayfarers. (19)

मालाः कदम्बनवकेसरकेतकीभि-

रायोजिताः शिरसि बिभ्रति योषितोऽद्य ।

कर्णान्तरेषु ककुभद्रुममञ्जरीभि-

रिच्छानुकूलरचितानवतंसकाश्च ॥ २० ॥

Women have designed strings of fresh Bakula, Ketaki and Kadamba as ornaments for the head; now they wear Arjuna flowers as ear-ornaments which they arrange according to their will. (20)

कालागुरुप्रचुरचन्दनचर्चिताङ्ग्यः

पुष्पावतंसमुरभीकृतकर्णपाशाः ।

श्रुत्वा ध्वनिं जलमुचां त्वरितं प्रदोषे

शय्यागृहं गुरुगृहात्प्रविशन्ति नायः ॥ २१ ॥

With their bodies besmeared with black aloes and ample sandal paste and their lovely hair scented with flowers worn over the ear, women hurry from their family quarters to their bed rooms, on hearing the thunder of the crepuscular clouds. (21)

कुवलयदलनीलैरुन्नतैस्तोयनम्रै-

मृदुपवनविधूतैर्मन्दमन्दं चलद्भिः ।

अपहतमिव चेतस्तोयदेः सेन्द्रचापैः

पथिकजनवधूनां तद्वियोगाकुलानाम् ॥२२॥

The distant clouds looking blue like lotuses and coloured by rainbow move slowly; being wafted by the gentle winds and heavy with water they beguile the melancholy hearts of lovely women. (22)

मुदित इव कदम्बैर्जातिपुष्पैः समन्ता-

त्पवनचलितशाखैः शाखिभिनृत्यतीव ।

हसितमिव विधत्ते सूचिभिः केतकीनां

नवसलिलनिषेकच्छिन्नतापो वनान्तः ॥२३॥

With heat allayed by fresh showers, the skirt of the forest seems gladdened by kadamba blooms and smiles through the ketaki thorns. It trips, dancing through the wind-swept branches. (23)

शिरसि बकुलमालां मालतीभिः समेतां

विकसितनवपुष्पैर्युथिकाकुड्मलैश्च ।

विकचनवकदम्बैः कर्णपूरं वधूनां

रचयति जलदौघैः कान्तवत्काल एषः ॥२४॥

With loving fingers the rainy season arranges like a lover on the heads of ladies buds of Bakula flowers twined with jasmine and thick buds of yuthikā and gives Nipa blossoms as ear-ornaments to the newly wed brides. (24)

दधति वरकुचाग्रैरुन्नतैर्हरियष्टि
प्रतनुसितदुकूलान्यायतैः श्रोणिबिम्बैः ।
नवजलकणसेकादुद्गतां रोमराजि
ललितवलिबिभङ्गैर्मध्यदेशैश्च नायः ॥२५॥

Women display necklaces lolling upon their round and plump breasts, diaphanous white saris on their hips and hair thrilled by water freshly sprayed and the pretty and thrice-folded skin above their waist. (25)

नवजलकणसङ्गाच्छीततामादधानः
कुसुमभरनतानां लासकः पादपानाम् ।
जनितरुचिरगन्धः केतकीनां रजोभिः
परिहरति नभस्वान् योषितानां भर्तासि ॥२६॥

Moist from fresh spray of showers and scented with fragrant ketaki pollen, the breeze makes the trees, overladen with flowers—dance to the pleasure of wandering men. (26)

जलधरविनतानासाश्रयोऽस्माकमुच्चै-
रयमितिजलसेकैस्तोयदास्तोयनम्राः ।
अतिशयपरुषाभिर्ग्रीष्मवह्नेः शिखाभिः
समुपजनिततापं ह्लादयन्तीव विन्ध्यम् ॥२७॥

"He is our main stay, our best support, when we are bent by the weight of waters," with this thought, as it were, the

clouds bent with water are gladdening, with the showers of water, the high Vindhya mountain burnt out by the fierce flames of fire in Summer. (27)

बहुगुणरमणीयः कामिनीचित्तहारी

तरुविटपलतानां बान्धवो निर्विकारः ।

जलदसमय एष प्राणिनां प्राणभूतो

दिशतु तव हितानि प्रायशो वाञ्छितानि ॥२८॥

May this rainy season, charming by virtue of many excellences, the delighter of women's hearts, the unchanging friend of creepers and tree twigs and the very breath of animate beings grant nearly all your cherished desires. (28)

तृतीयः सर्गः

काशांशुका विकचपद्ममनोज्ञदवत्रा

सोन्मादहंसरवनूपुरनादरम्या ।

आपक्वशालिरुचिरा तनुगात्रयष्टिः

प्राप्ता शरन्नवधूरिव रूपरम्या ॥ १ ॥

Indeed, Autumn comes, like a new bride; the kāśa flower is her dress; the fully-opened lotus is her charming face; the chatter of swans is the sweet sound of her anklets and the ripe rice stalks are her lovely slender limbs. (1)

काशैर्मही शिशिरदीधितिना रजन्यो
 हंसैर्जलानि सरितां कुमुदैः सरांसि ।
 सप्तच्छदैः कुसुमभारनतैर्वनान्ताः
 शुक्लीकृतान्युपवनानि च मालतीभिः ॥ २ ॥

Everything is made white : the earth by kāśa flowers; the nights by the moon, the rivers by swans, the white lakes by white lilies, the gardens by jasmine and the skirts of wood land by Saptacchada trees bent with the burden of flowers. (2)

चञ्चन्मनोज्ञशफरीरसनाकलापाः
 पर्यन्तसंस्थितसिताण्डजपङ्क्तिहाराः ।
 नद्यो विशालपुलिनान्तनितम्बबिम्बा
 मन्दं प्रयान्ति समदाः प्रमदा इवाद्य ॥ ३ ॥

Now the rivers glide slowly like proud young women; the nimble and lovely dolphins are their girdles, the rows of white birds on their banks are their garlands and smooth sands are their round hips. (3)

वयोम क्वचिद् रजतशङ्खमृणालगौरं
 त्यक्ताम्बुभिर्लघुतया शतशः प्रयातैः ।
 संलक्ष्यते पवनवेगचलैः पयोदै-
 राजेव चामरवरैरुपवीज्यमानः ॥ ४ ॥

At times the whiteness of the sky rivals silver or conches or lotuses. The clouds have shrunk after rains; when they move in a hundred directions, it appears like a royal procession being fanned by hundreds of chowries. (4)

भिन्नाञ्जनप्रचयकान्ति मनो मनोज्ञं

बन्धूकपुष्परचितारुणता च भूमिः ।

वप्रादच चारुकमलावृतभूमिभागाः

प्रोत्कण्ठयन्ति न मनो भुवि कस्य यूनः ॥ ५ ॥

In the mind of which young men do these not create a longing on this earth. The sky is splendid, dark like powdered collyrium, the ground is scarlet being strewn with Bandhūka flowers and the city's towers are wreathed with pretty creepers.

(5)

मन्दानिलाकुलितचारुतराग्रशाखः

पुष्पोद्गमप्रचयकोमलपल्लवाग्रः ।

मत्तद्विरेफपरिपीतमधुप्रसेक-

श्चित्तं विदारयति कस्य न कोविदारः ॥ ६ ॥

The kovidāra has a way to appeal to hearts (lit. whose heart does it break ?) Its very branches are waving in the gentle breeze; its delicate tips of leaves reveal the mass of flowers and the excited bees greedily drink its dripping honey. (6)

तारागणप्रवरभूषणमुद्वहन्ती

मेघावरोधपरिमुक्तशशाङ्कवक्त्रा ।

ज्योत्स्नादुकूलममलं रजनी दधाना

वृद्धिं प्रयात्यनुदिनं प्रमदेव बाला ॥ ७ ॥

As a girl grows into full beauty, so the night waxes daily adorned with brilliant constellations. With the veil of cloud lifted from her moon-face and wearing a white garment she glows daily like a girl in passion. (7)

कारण्डवाननविघटितवीचिमालाः

कादम्बसारसचयाकुलतीरदेशाः ।

कुर्वन्ति हंसविरुतैः परितो जनस्य

प्रीतिं सरोरुहरजोरुणितास्तटिन्यः ॥८॥

The rivers, reddened by the pollen of red lotuses, rejoice the hearts of men everywhere, with the cries of swans (on their banks), with their line of serried waves broken by the kārāṇḍava birds, their banks full of flocks of kādamba and Sārasa birds. (8)

नेत्रोत्सवो हृदयहारिमरीचिमालः

प्रल्लादकः शिशिरसीकरवारिवर्षी ।

पत्युर्वियोगविषदिग्धशरक्षतानां

चन्द्रो दहत्यतितरां तनुमङ्गनानाम् ॥९॥

The moon is a feast for the eye and a balm for the heart. It is a great delighter sprinkling cool and pleasant dew. But to women wounded by the poisoned arrow of separation from their husbands, it adds a further burn. (9)

आकम्पयन्फलभरानतशालिजाला-

नानर्तयन्तरुवरान् कुसुमावनम्रान् ।

उत्फुल्लपङ्कजवनां नलिनीं विधुन्वन्

यूनां मनश्चलयति प्रसभं नभस्वान् ॥१०॥

Ripe stands the harvest rippled by winds; stately trees bent under flowers wave with joy; the lotus pond covered with blooming lotuses is shaken; the breeze disturbs the minds of youth with deep unrest. (10)

सोन्मादहंसमिथुनैरुपशोभितानि

स्वच्छप्रफुल्लकमलोत्पलभूषितानि ।

मन्दप्रभातपवनोद्गतवीचिमाला-

न्युत्कण्ठयन्ति सहसा हृदयं सरांसि ॥ ११ ॥

Adorned by exulting pairs of swans, embellished by white and blue lotuses in bloom and rippled by the gentle morning breeze the lakes stir the heart suddenly. (11)

नष्टं धनुर्बलभिदो जलदोदरेषु

सौदामिनी स्फुरति नाद्य वियत्पताका ।

धुन्वन्ति पक्षपवनैर्न नभो बलाका

पश्यन्ति नोन्नतमुखा गगनं मयूराः ॥ १२ ॥

The bow of Indra has disappeared behind the clouds and the lightning the flag of the sky no longer shines nor is the sky agitated by the wings of cranes nor do the peacocks gaze upward. (12)

नृत्यप्रयोगरहिताञ्छिखिनो विहाय

हंसानुपैति मदनो मधुरप्रगीतान् ।

मुक्त्वा कदम्बकुटजार्जुनसर्जनीपा-

रसप्तच्छदानुपगता कुसुमोद्गमश्रीः ॥ १३ ॥

The cupid leaves the quiet and danceless peacock and turns to the gently cooing swans. Quitting the Kuṭaja, Arjuna, Sarja and Nipa trees, the glory of new blossoms has settled down on Saptacchada flower (13)

शेफालिकाकुसुमगन्धमनोहराणि

स्वस्थस्थिताण्डजकुलप्रतिनादितानि ।

पर्यन्तसंस्थितमृगीनयनोत्पलानि

प्रोत्कण्ठयन्त्युपवनानि मनांसि पुंसाम् ॥ १४ ॥

The minds of the people are made to yearn by groves charming with the scent of Shephālīkā flowers and resonant with the gabble of flocks of birds perched at ease at where skirts stand the female lotus-eyed deer. (14)

कल्लारपद्मकुमुदानि मुहुर्विधुन्वं-

स्तत्सङ्गमादधिकशीतलतामुपेतः ।

उत्कण्ठयत्यतितरां पवनः प्रभाते

पत्रान्तलग्नतुहिनाम्बु विधूयमानः ॥ १५ ॥

Shaking frequently the flowers of Kalhāra, Padma and Kumuda and becoming cooler by their contact, the morning breeze sucks drops of snow from the fold of leaves and produces a deep longing in the heart (of the youth). (15)

सम्पन्नशालिनिचयावृतभूतलानि

स्वस्थस्थितप्रचुरगोकुलशोभितानि ।

हंसैः ससारसकुलैः प्रतिनादितानि

सीमान्तराणि जनयन्ति नृणां प्रमोदम् ॥ १६ ॥

Men are delighted by the fields extending upto horizon wherein the ground is covered by the rich and ripe rice, which are charming by the herds of cows lying undisturbed and which are resonant with swans and flocks of Sārasas. (16)

हसौजता सुललिता गतिरङ्गनाना-

मम्भोरुहैर्विकसितैर्मुखचन्द्रकान्तिः ।

नीलोत्पलैर्मदकलानि विलोकितानि

भ्रूविभ्रमाश्च रुचिरास्तनुभिस्तरङ्गैः ॥ १७ ॥

The swans have won the graceful gait of women; the lotuses in bloom have surpassed their moonlike faces; the blue lotuses have conquered their intoxicating glances and tiny wavelets have excelled the charming movements of their arched eye-brows. (17)

श्यामा लताः कुसुमभारनतप्रवालाः

स्त्रीणां हरन्ति धृतभूषणबाहुकान्तिम् ।

दन्तावभासविशदस्मितचन्द्रकान्ति

कङ्कालिपुष्परुचिरा नवमालती च ॥ १८ ॥

The Syāmā creepers whose leaves are bent with their flowers vanquish the beauty of women's arms adorned with ornaments, the fresh Jasmine flower looking bright along with kaṅkeli buds surpasses her attractive (lit moon-like) smiles bright on account of the lustre of her teeth. (18)

केशान्नितान्तघननीलनिकुञ्चिताग्रा-

नापूरयन्ति वनिता नवमालतीभिः ।

कर्णेषु च प्रवरकाञ्चनकुड्मलेषु

नीलोत्पलानि विविधानि निवेशयन्ति ॥ १९ ॥

The women weave fresh Mālatī flowers in their very thick, dark curly tresses; they place a variety of blue lotuses in their ears adorned with the lustre of beaten gold. (19)

हारैः सचन्दनरसैः स्तनमण्डलानि

श्रोणीतटं सुविपुलं रसनाकलापैः ।

पादाम्बुजानि कलनूपुरशेखरैश्च

नार्यः प्रहृष्टमनसोऽद्य विमूषयन्ति ॥२०॥

The delightful women wear on their round breasts garlands soaked in sandal-juice; girdle-bands on their broad hips and excellent sweet-sounding anklets on their delicate feet. (20)

स्फुटकुमुदचितानां राजहंसस्थितानां

मरकतमणिभासा वारिणा भूषितानाम् ।

श्रियमतिशयरूपां व्योम तोयाशयानां

वहति विगतमेघं चन्द्रतारावकीर्णम् ॥ २१ ॥

Spangled with blooming lotuses and crowded with swans; and filled with water crystal clear and sapphire-blue, such beauty of lakes does the cloudless sky also wear amply when it is strewn with the moon, stars and planets. (21)

शरदि कुमुदसङ्गाद्वायवो वान्ति शीता

विगतजलदवृन्दा दिग्विभागा मनोज्ञाः ।

विगतकलुषमम्भः श्यानपङ्क्ता धरित्री

विमलकिरणचन्द्रं व्योम तारा विचित्रम् ॥२२॥

In the autumnal nights the lotus-scented wind blows cool; all lovely quarters of the sky are rid of clouds; streams are pure; the mud has dried; the sky has the clear moon; it is studded with stars. (22)

दिवसकरमयूखैर्बोध्यमानं प्रभाते

वरयुवतिमुखाभं पङ्कजं जूम्भतेऽद्य ।

कुमुदमपि गतेऽस्तं लीयते चन्द्रबिम्बे
हसितमिव वधूनां प्रोषितेषु प्रियेषु ॥२३॥

Being awakened in the morning by the rays of the Sun, the sun-lotus expands like the fair face of a woman. The night-lily shuts as the moon sinks below the horizon, as does the smile of women vanish when their husbands are gone abroad. (23)

असितनयनलक्ष्मीं लक्षयित्वोत्पलेषु
क्वणितकनकलक्ष्मीं मत्तहंसस्वनेषु ।
अधररुचिरशोभां बन्धुजीवे प्रियाणां
पथिकजन इदानीं रोदिति भ्रान्तचित्तः ॥२४॥

The travellers lament loudly as they are bewildered by noticing among the lotuses the beauty of the dark eyes of their beloveds, the tinkle of their golden girdle in the sounds of infatuated swans and the gleam of their coral lips in the Bandhujiva flowers. (24)

स्त्रीणां विहाय वदनेषु शशाङ्कलक्ष्मीं
कामं च हंसवचनं मणिनूपुरेषु ।
बन्धूककान्तिमधरेषु मनोहरेषु
क्वापि प्रयाति सुभगा शरदागमश्रीः ॥२५॥

The lovely beauty which came with the autumn's advent is departing somewhere, leaving the splendour of the moon on women's faces, the sweet cry of the swan in their jewelled anklets, the sheen of Bandhūka flowers in their graceful lower lips. (25)

विकचकमलवक्त्रा फुल्लनीलोत्पलाक्षी
विकसितनवकाशश्वेतवासो वसाना ।

कुमुदरुचिरकान्तिः कामिनीवोन्मदेयं

प्रतिदिशतु शरद्वचेतसः प्रीतिमग्र्याम् ॥२६॥

Like a beloved in high spirits, may this autumn exhilarate your hearts, the beloved's face is like a blooming lily (the autumn has the blooming lily for her face); the beloved's mouth opened wide has eyes like expanded blue lotuses (the autumn has expanded blue lotuses for the eyes); the beloved wears a garment white like the open new kâśa flower (the autumn has open new kâśa flowers for the white garments). (26)

चतुर्थः सर्गः

नवप्रवालोद्गमसस्यरम्यः

प्रफुल्ललोध्रः परिपक्वशालिः ।

विलीनपद्मः प्रपतत्तुषारो

हेमन्तकालः समुपागतोऽयम् ॥ १ ॥

Here comes the cold season (Hemanta) with the ripe rice-crops, blossomed lodhra flowers, charming with the appearance of new sprouts, wherein the lotuses are wilted and the frost is falling. (1)

मनोहरैश्चन्दनरागरक्तै-

स्तुषारकुन्देन्दुनिभैश्च हारैः ।

विलासिनीनां स्तनशालिनीनां

नालङ्क्रियन्ते स्तनमण्डलानि ॥ २ ॥

The round bosoms of the ladies with their charming breasts are not decked by the captivating garlands which are white with the colour resembling the snow, the kunda flower or the moon. (2)

न बाहुयुग्मेषु विलासिनीनां

प्रयान्ति सङ्गं वलयाङ्गदानि ।

नितम्बबिम्बेषु नवं दुकूलं

तन्वंशुकं पीनपयोधरेषु ॥ ३ ॥

Bangles and bracelets on the arms of ladies no longer come in contact with each other. Neither the new silk garments with their round hips nor the fine cloth with their full breasts. (3)

काञ्चीगुणैः काञ्चनरत्नचित्रै-

र्नो भूषयन्ति प्रमदा नितम्बम् ।

न नूपुरैर्हंसरुतं भजद्भिः

पादाम्बुजान्यम्बुजकान्तिभाञ्जि ॥ ४ ॥

No longer does a girdle inlaid with gold and gems adorn the hips of ladies now in this season. Nor do the anklets which murmur like swans adorn their shapely lotus-like feet. (4)

गात्राणि कालीयकर्चचितानि

सपत्रलेखानि मुखाम्बुजानि ।

शिरांसि कालागुरुधूपितानि

कुर्वन्ति नार्यः सुरतोत्सवाय ॥ ५ ॥

For the delights of sexual union women smear their limbs with sandal-paste. They draw leafy lines on their lotus faces and their hair with black aloes. (5)

रात्रिश्रमक्षामविपाण्डुवक्राः

सम्प्राप्तहर्षाभ्युदयास्तरुण्यः ।

हसन्ति नोच्चैर्दशनाग्रभिन्ना-

न्प्रपीड्यमानानधरानवेक्ष्य ॥ ६ ॥

With their faces made pale and worn by the fatigue of sexual enjoyment the young maidens who may have obtained pleasant prosperity do not burst into laughter seeing that their lower lips would pain being wounded with the ends of teeth. (6)

पीनस्तनोरःस्थलभागशोभा-

मासाद्य तत्पीडनजातखेदः ।

तृणाग्रलग्नैस्तुहिनैः पतद्भि-

राक्रन्दतीवोषसि शीतकालः ॥ ७ ॥

By the dewdrops sticking at the grass-tips in the morning the cold season is weeping as it were over the exquisite pain which the women must feel when their regions of bosoms, possessed of plump breasts are squeezed. (7)

प्रभूतशालिप्रसवैश्चितानि

मृगाङ्गनायूथविभूषितानि ।

मनोहरक्रौञ्चनिनादितानि

सोमान्तराण्युत्सुकयन्ति चेतः ॥ ८ ॥

Full as they are with the ears of ripe corn, decked as they are with the flocks of female deer and as they resound with the cries of kraunch deer, the numerous fields excite the mind (of the on-looker). (8)

प्रफुल्लनीलोत्पलशोभितानि
 सोन्मादकादम्बविभूषितानि
 प्रसन्नतोयानि सुशीतलानि
 सरांसि चेतांसि हरन्ति पुंसाम् ॥६॥

Adorned with full-blown Indivara flowers and looking splendid with the intoxicated swans, full of cool, serene and placid waters the charming lakes attract the minds of men. (9)

याकं व्रजन्ती हिमजातशीतै-
 राधूयमाना सततं मरुद्भिः ।
 प्रिये प्रियङ्गुः प्रियविप्रयुक्ता
 विपाण्डुतां याति विलासिनीव ॥१०॥

Becoming ripe and being shaken constantly by winds that have become cold on account of snow, the Priyangu creeper becomes pale like a young lady separated from her lover. (10)

पुष्पासवामोदिसुगन्धिवक्त्रो
 निःश्वासवातैः सुरभीकृताङ्गः ।
 परस्पराङ्गव्यतिरिक्तशायी
 शेते जनः कामरसानुविद्धः ॥११॥

Their mouths fragrant with the odour of floral liquor, their ladies perfumed by their breath-winds and overcome by the sentiments of love, people sleep to have each other's bodies in close embrace. (11)

दन्तच्छदः सत्रणदन्तचिह्नैः

स्तनैश्च पाण्यग्रकृताभिलेखैः ।

संसूच्यते निर्दयमङ्गनानां

रतोपयोगो नवयौवनानाम् ॥१२॥

The relentless enjoyment in sexual union of women who have just entered youth is indicated by their lovers' teethmarks on their roseate lips and by the nail-marks on their chests. (12)

काचिद् विभूषयति दर्पणसक्तहस्ता

बालातपेषु वनिता वदनारविन्दम् ।

दन्तच्छदं प्रियतमेन निपीतसारं

दन्ताग्रभिन्नमवकृष्य निरीक्षते च ॥१३॥

A certain lady holding a mirror in her hand decorates her lotus-like face in the morning sun. She pulls out and observes her lips whose essence is sipped by her passionate lover and which are injured by the ends of his teeth. (13)

अन्या प्रकामसुरतश्चमस्त्रिदेहा

रात्रिप्रजागरविपाटलनेत्रपद्मा ।

स्रस्तांसदेशलुलिताकुलकेशपाशा

निद्रां प्रयाति मृदुसूर्यकराभितप्ता ॥१४॥

Another lady, warmed by the gentle sun, sinks into slumber, while her body is exhausted by the passion's play and her lotus-like eyes are faded by the total lack of sleep and her unbraided hair are fallen over her shoulders. (14)

निर्मल्यदाम परिभुक्तमनोज्ञगन्धं

मध्नोऽपनीय घननीलशिरोरुहान्ताः ।

पीनोन्नतस्तनभरानतगात्रयष्ट्यः

कुर्वन्ति केशरचनामपरास्तरुण्यः ॥ १५ ॥

Other ladies whose slender bodies stoop under the weight of their heavy breasts remove the faded and scentless flowers from their thick dark-blue long hair and arrange the hair anew on the head. (15)

अन्या प्रियेण परिभुक्तमवेक्ष्य गात्रं

हर्षान्विता विरचिताधरंचारुशोभा ।

कूर्पासकं परिदधाति नखक्षताङ्गी

व्यालम्बनीलललितालककुञ्चिताक्षी ॥ १६ ॥

Being delighted at seeing her body enjoyed by her lover and after restoring the graceful beauty of her lower lip, another lady puts on her bodice, her limbs pierced by his nails and her eyes contracted and her beautiful dark hair hanging down. (16)

अन्याश्चिरं सुरतकेलिपरिश्रमेण

खेदं गताः प्रशिथिलीकृतगात्रयष्ट्यः ।

संहृष्यमाणपुलकोरुपयोधरान्ता

अभ्यञ्जनं विदधति प्रमदाः सुशोभाः ॥ १७ ॥

Other pretty women fatigued by their long playful sexual enjoyment, their beautiful limbs rendered languid and aching and their hair raised on their pliant thighs and robust breasts massage themselves with fragrant oil. (17)

बहुगुणरमणीयो योषितां चित्तहारी

परिणतबहुशालिव्याकुलप्राससीमा ।

सततमतिमनोज्ञः क्रौञ्चमालापरीतः

प्रदिशतु हिमयुक्तः काल एष सुखं वः ॥१८॥

May this over charming cold season of Hemanta grant you happiness—the season which is attractive by its manifold excellences, which is the delighter of women, wherein the snow falls, which is musical with the flights of Krauñca birds and wherein the entire countryside is pervaded by the thick crops of Śāli. (18)

पञ्चमः सर्गः

प्ररुढशालीक्षु चयावृतक्षितिं

क्वचित्स्थितक्रौञ्चनिनादराजितम् ।

प्रकामकालं प्रमदाजनप्रियं

वरोरु कालं शिशिराह्वयं शृणु ॥ १ ॥

O beautiful-thighed one, (now) hear about the season Śīsira beloved of the ladies, wherein the earth is covered with clusters of grown-up rice and sugar-cane which is adorned with the cries of Krauñca birds stationed in some places and wherein the feeling of love grows excessively. (1)

निरुद्धवातायनमन्दिरोदरं

हुताशनो भानुमतो गभस्तयः ।

गुरुणि वासांस्यबलाः सयौवनाः

प्रयान्ति कालेऽत्र जनस्य सेव्यताम् ॥२॥

In this season, people can resort to the use of the house, of which the lattices are shut. They can enjoy the pleasant warmth of the fire side, woollen clothes and the rays of the sun and the company of young women. (2)

न चन्दनं चन्द्रमरीचिशीतलं

न हर्म्यपृष्ठं शरदिन्दुनिर्मलम् ।

न वायवः सान्द्रतुषारशीतला

जनस्य चित्तं रमयन्ति साम्प्रतम् ॥३॥

Neither the sandal paste cooled in the lunar rays nor the terraces illumined by the autumnal moon nor the winds cooled with the thick dew can now delight the minds of the people. (3)

तुषारसङ्घातनिपातशीतलाः

शशाङ्कभाभिः शिशिरीकृताः पुनः ।

विषाण्डुतारागणजिह्वभूषिता

जनस्य सेव्या न भवन्ति रात्रयः ॥४॥

Now people do not enjoy nights which are frozen with the thick fall of snow, which are rendered cooler by the light of the moon and which are embellished by the clusters of stars. (4)

गृहीतताम्बूलविलेपनस्रजः

सुखासवामोदितवक्त्रपङ्कजाः ।

प्रकामकालागुरुषूपवासितं

विशन्ति शय्यागृहमुत्सुकाः स्त्रियः ॥५॥

Women eagerly enter their bed-room which is filled with the incense of black-aloes, taking with them betel, cosmetics, and garlands and their lotus-like faces made fragrant with sweet wine. (5)

कृतापराधान्बहुशोऽपि तजिता-
 न्सवेपथून् साध्वसलुप्तचेतसः ।
 निरीक्ष्य भर्तृन् सुरताभिलाषिणः
 स्त्रियोऽपराधान् समदा विसस्मरुः ॥६॥

On seeing their husbands, who had behaved wrongly and were variously rebuked for it, trembling with fear and distressed but still desirous of sexual sport, the ladies excited by passion forget their trespasses. (6)

प्रकामकामैर्युवभिः सनिर्दयं
 निशासु दीर्घस्वभिरामिताश्चिरम् ।
 भ्रमन्ति मन्दं श्रमखेदितोरसः
 क्षपावसाने नवयौवनाः स्त्रियः ॥७॥

After spending long nights in passion's protracted play with vigorous youths who fiercely enjoyed them, the new brides walk in the morning with a listless and languorous gait. (7)

मनोजकूर्पासकपीडितस्तनाः
 सरागकौशेयकभूषितोरसः ।
 निवेशितान्तःकुसुमं शिरोरुहै-
 विभूषयन्तीव हिमागमं स्त्रियः ॥८॥

With their breasts pressed by a tight fitting bodice and their thighs adorned with a coloured silk scarf and with their hair adorned with flowers, women greet the advent of winter season. (8)

पयोधरैः कुङ्कुमरागपिञ्जरैः
 सुखोपसेव्यैर्नवयौवनोष्मभिः ।
 विलासिनीभिः परिपीडितोरसः
 स्वपन्ति शीतं परिभूय कामिनः ॥६॥

Lovers sleep overcoming the cold, their breasts pressed by mistresses with their bosom which are reddened by the saffron dye and which with the heat of fresh youth are to be enjoyed with delight. (9)

सुगन्धिनिःश्वासविकम्पितोत्पलं
 मनोहरं कामरतिप्रबोधकम् ।
 निशासु हृष्टाः सह कामिभिः स्त्रियः
 पिबन्ति मद्यं मदनीयमुत्तमम् ॥१०॥

The delighted women drink wine at night in company with their lovers—the wine that is attractive, excellent, intoxicating and that which inflames desire for pleasure and, wherein the lotus-petals are shaken by their sweet-smelling breath. (10)

अपगतमदरागा योषिदेका प्रभाते
 कृतनिबिडकुचाग्रा पत्युरालिङ्गनेन ।
 प्रियतमपरिभुक्तं वीक्षमाणा स्वदेहं
 व्रजति शयनवासाद् वासमन्यद् हसन्ती ॥११॥

In the morning, a lady, her intoxicated passion ebbed and the tips of her breasts made compact by her husband's embrace goes laughing when she looks at her body enjoyed by her lover, while she leaves her bedroom for another part of the house. (11)

अगुरुसुरभिधूपामोदितं केशपाशं
 गलितकुसुममालं तन्वती कुञ्चिताग्रम् ।
 त्यजति गुरुनितम्बा निम्नमध्यावसाना
 उषसि शयनमन्या कामिनी चारुशोभा ॥१२॥

Another lusty lady thin-waisted and broad-hipped, leaves her bed in the morning to curl her loosened hair, wherein though flowers are gone, the scent of black aloes remains intact. (12)

कनककमलकान्तैः सद्य एवाम्बुधौतैः
 श्रवणतटनिषक्तैः पाटलोपान्तनेत्रैः ।
 उषसि वदनबिम्बैरंससंसक्तकेशैः
 श्रिय इव गृहमध्ये संस्थिताः योषितोऽद्य ॥१३॥

Today, in the morning, the ladies look like so many Goddesses (shining) in the house, with their water-washed faces lovely like golden lotuses, with their eyes red at fringes and widened upto the sides of their ears and while the hair fall upon their shoulders. (13)

पृथुजघनभरार्ताः किञ्चिदान्नमध्या
 स्तनभरपरिखेदान्मन्दमन्दं व्रजन्त्यः ।
 सुरतसमयवेषं नैशमाशु प्रहाय
 दधति दिवसयोग्यं वेषमन्यास्तरुण्यः ॥१४॥

Distressed by the burden of their hips and with their waists bent a little under the weight of their full breasts, some other young women move very slowly while they put off their dress worn during the love-sport at night and put on another dress better suited for the day. (14)

नखपदचितभागान्वीक्षमाणा स्तनाग्रा-

नधरकिसलयाग्रं दन्तभिन्नं स्पृशन्त्यः ।

अभिमतरसमेतं नन्दयन्त्यस्तरुण्यः

सवितुरुदयकाले भूषयन्त्याननानि ॥१५॥

The young ladies powder their faces at the sunrise. They lick the surface of the lower lip bitten by the lover's teeth. They observe the nipples of their bosom covered with nail-marks. Thus they rejoice at their appearance duly cherished by them. (15)

प्रचुरगुडविकारः स्वादुशालीक्षुरम्यः

प्रबलसुरतकेलिर्जातकन्दर्पदर्पः ।

प्रियजनरहितानां चित्तसन्तापहेतुः

शिशिरसमय एष श्रेयसे वोऽस्तु नित्यम् ॥१६॥

May this Śisira season be ever for your welfare—the Śisira season wherein sugar-sweats are plenty, which is delightful with sweet rice and sugar-cane, wherein there is much of sensual sports, and wherein the passion of sexual love reaches its height and which occasions anguish to those who are separated from their lovers. (16)

षष्ठः सर्गः

प्रफुल्लञ्चताङ्कुरतीक्ष्णसायको

द्विरेफमालाविलसद्वनुर्गुणः ।

मनांसि वेद्धुं सुरतप्रसङ्गिनां
वसन्तयोद्धा समुपागतः प्रिये ॥१॥

With the young mango-shoots for his sharp arrows and with the row of bees forming his bow-string, the spring season arrives like a mighty warrior, O darling, in order to pierce the hearts of lusty men. (1)

द्रुमाः सपुष्पाः सलिलं सपद्मं
स्त्रियः सकामाः पवनः सुगन्धिः ।
सुखाः प्रदोषा दिवसाश्च रम्याः
सर्वं प्रियं चास्तरं वसन्ते ॥ २ ॥

My dear, Spring adorns whatever it touches—the trees put forth flowers; lotuses grow in lakes; ladies are restless; the breeze is scented. Days and evenings are pleasant and delightful. (2)

वापीजलानां मणिमेखलानां
शशाङ्कभासां प्रमदाजनानाम् ।
वृत्तद्रुमाणां कुसुमान्वितानां
ददाति सौभाग्यमयं वसन्तः ॥ ३ ॥

This season lends beauty to the waters of ponds, to the jewelled waist girdle, to the Moonlight, to women and to mango-trees abounding in flowers. (3)

कुसुम्भरागरुणितैर्दुकूलै-
नितम्बबिम्बानि विलासिनीनाम् ।
रक्तांशुकैः कुङ्कुमरागगौरे-
रलङ्क्रियन्ते स्तनमण्डलानि ॥४॥

The round hips of beautiful ladies are adorned with silk cloth dyed with the colour of Kusumbha and their round bosoms with the garments reddened with the colour of saffron. (4)

कर्णेषु योग्यं नवकर्णिकारं
चलेषु नीलेष्वलकेष्वशोकम् ।
पुष्पं च फुल्लं नवमल्लिकायाः
प्रयाति कान्तिं प्रमदाजनानाम् ॥५॥

The fresh Karṇikāra flower looks pretty in the ears of women; Aśoka and the open buds of Jasmine in their blue bobbing hair. (5)

स्तनेषु हाराः सितचन्दनार्द्रा
भुजेषु सङ्गं वलयाङ्गदानि ।
प्रयान्त्यनङ्गातुरमानसानां
नितम्बिनीनां जघनेषु काञ्च्यः ॥६॥

Garlands dipped in white sandal juice encircle the bosoms of love-smitten damsels. Bracelets and armlets adorn their hands. Golden girdles bedeck their hips. (6)

सपत्रलेखेषु विलासिनीनां
वक्त्रेषु हेमाम्बुरुहोपमेषु ।
रत्नान्तरे मौक्तिकसङ्गरम्यः
स्वेदागमो विस्तरतामुपैति ॥ ७ ॥

On the faces of women painted with leafy designs and resembling golden lotuses, there spread drops of perspiration which look as beautiful as the setting of pearls amidst gems. (7)

उच्छ्वासयन्त्यः श्लथबन्धनानि
 गात्राणि कन्दर्पसमाकुलानि ।
 समीपवर्तिष्वधुना प्रियेषु
 समुत्सुका एव भवन्ति नार्यः ॥८॥

Relaxing their limbs agitated by love, on which the knots of garments got loosened in the presence of their lovers, women, now, become very much full of desire, for their lovers are close to them. (8)

तनूनि पाण्डूनि समन्थराणि
 मुहुर्मुहुर्भ्रमणतत्पराणि ।
 अङ्गान्यनङ्गः प्रमदाजनस्य
 करोति लावण्यससम्भ्रमाणि ॥९॥

The bodiless god of love makes the body of women thin, pale, languid, yawning at intervals, flurried with beauty. (9)

नेत्रेषु लोलो मदिरालसेषु
 गण्डेषु पाण्डुः कठिनः स्तनेषु ।
 मध्येषु निम्नो जघनेषु पीनः
 स्त्रीणामनङ्गो बहुधा स्थितोऽद्य ॥१०॥

Love is manifest all over the body of women : restless in eyes, languid with wine, pale in cheeks, deep in waist, plump in their hips. (10)

अङ्गानि निद्रालसविभ्रमाणि
 वाक्यानि किञ्चिन्मदलालसानि ।
 भ्रूक्षेपजिह्वानि च वीक्षितानि
 चकार कामः प्रमदाजनानाम् ॥११॥

Love makes a special gift to women : limbs, a little sleepy and lazy, speech, a little slurred with wine and glances crossed by the elevation of eye-brows. (11)

प्रियङ्गुकालीयककुङ्कुमावतं
स्तनेषु गौरेषु विलासिनीभिः । -
आलिप्यते चन्दनमङ्गनामि-
मंदालसाभिर्मृगनाभियुक्तम् ॥ १२ ॥

Women languid with passion rub over their white bosoms the powder of sandal paste and musk mixed with Priyāṅgu, Kāliyaka and Saffron. (12)

गुरुणि वासांसि विहाय तूणं
तनूनि लाक्षारसरञ्जितानि ।
सुगन्धिकालागुरुधूपितानि
घत्त' जनः काममदालसाङ्गः ॥ १३ ॥

People, whose bodies are heavy with the passion of love, swiftly put off woollen clothes away and wear thin garments dyed with Lākṣā juice and perfumed with the incense of fragrant black aloes. (13)

पुंस्कोकिलश्चूतरसासवेन
ततः प्रियां चुम्बति रागहृष्टः ।
कूजद् द्विरेफोऽप्ययमम्बुजस्थः
प्रियं प्रियायाः प्रकरोति चाटु ॥ १४ ॥

The male cuckoo intoxicated with the mango juice kisses his mate with the passionate glee while the humming bee on the lotus seat flatters his mate. (14)

ताम्रप्रवालस्तम्बकावनम्ना-

श्चूतद्रुमाः पुष्पितचारुशाखाः ।

कुर्वन्ति कामं पवनावधूताः

पर्युत्सुकं मानसमङ्गनानाम् ॥ १५ ॥

The mango trees bent with the branches of reddish leaves and looking beautiful with their branches full of flowers and being gently swayed by the breeze produce intense desire in the hearts of women. (15)

आ मूलतो विद्रुमरागताम्र

सपल्लवाः पुष्पचयं दधानाः ।

कुर्वन्त्यशोका हृदयं सशोकं

निरीक्ष्यमाणा नवयौवनानाम् ॥ १६ ॥

The young women watch the Aśoka trees bearing sprouts and countless flowers red like the coral from the very root make the hearts of women just come into youth sorrowful. (16)

मत्तद्विरेफपरिचुम्बितचारुपुष्पा

मन्दानिलाकुलितनम्रमृदुप्रवालाः ।

कुर्वन्ति कामिमनसां सहसोत्सुकत्वं

चूताभिरामकलिकाः समवेक्ष्यमाणाः ॥ १७ ॥

The pretty buds of the mango trees whose lovely blossoms are sucked by the intoxicated bees, whose tender sprouts are swayed by the gentle breeze, produce when observed, sudden excitement in the minds of young lovers. (17)

कान्तामुखद्युतिजुषामचिरोद्गतानां

शोभां परां कुरवकुटुमसञ्जरीणाम् ।

दृष्ट्वा प्रिये सहृदयस्य भवेन्न कस्य
कन्दर्पबाराणपतनव्यथितं हि चेतः ॥ १८ ॥

Having seen the great beauty of the fresh blossoms of Kurabaka trees which rival in beauty the bright feminine complexions; O my darling, the heart of which sensitive man indeed, will not be smitten with the fall of cupid's arrows ? (18)

आदीप्तवह्निसदृशैर्मस्तावधूतैः
सर्वत्र किंशुकवनैः कुसुमावनम्रैः ।
सद्यो वसन्तसमये हि समाचितेयं
रक्तांशुका नववधूरिव भाति भूमिः ॥ १९ ॥

Covered all over, everywhere with the Kimśuka groves bent under the burden of blossoms shaken by the wind and resembling the blazing flames of fire, this earth appears, during the spring season like a newly wed bride, clad in red clothes. (19)

किं किंशुकैः शुक्रमुखच्छविभिन्न भिन्नं
किं कर्णिकारकुसुमैर्न कृतं न दग्धम् ।
यत्कोकिलः पुनरयं मधुरैर्वचोभि-
यूनां मनः सुवदनानिहतं निहन्ति ॥ २० ॥

Is not the heart of young men (already) rent by the red leaves of Palāśa bright as the beaks of parrots ? Is it not already burnt by the flowers of Karṇikāra ? Why then should this cuckow kill it again by its sweet notes ? (20)

पुंस्कोकिलः कलवचोभिरुपात्तहर्षैः

कृत्वा हि रक्तसदकलाभिः कलानि भृङ्गैः ।

लज्जान्वितं सविनयं हृदयं क्षणेन
पर्याकुलं कुलगृहेऽपि कृतं वधूनाम् ॥२१॥

On hearing the male cuckoo sweetly singing in indistinct notes and the bees rapturously humming, even the modest and bashful heart of highborn ladies is perturbed in a shame. (21)

आकम्पयन् कुसुमिताः सहकारशाखा
विस्तारयन् परभृतस्य वचांसि दिक्षु ।
वायुर्विवाति हृदयानि हरन्नराणां
नीहारपानविगमात्सुभगो वसन्ते ॥ २२ ॥

Shaking the blossomed branches of the mango-tree, carrying in all directions the notes of the cuckoo-bird, the Spring-breeze, charming by the cessation of dewdrops blows distracting the minds of youthful persons. (22)

कुन्दैः सविभ्रमवधूहसितावदानै-
रुद्धोत्तितान्युपवनानि मनोहराणि ।
चित्तं मुनेरपि हरन्ति निवृत्तरागं
प्रागेव रागमलिनानि मनांसि यूनाम् ॥ २३ ॥

The beautiful parks resplendent with flowers, pretty as the bashful smile of ladies capture even the ascetics mind which has seceded from worldly attachment as already they have captured the minds of youth sullied with passion. (23)

आलम्बिहेमरसनाः स्तनसक्तहाराः
कन्दर्पदपंशिथिलीकृतगात्रयष्टयः ।
मासे मधौ मधुरकोकिलभृङ्गनादै-
र्नायो हरन्ति हृदयं प्रसभं नराणाम् ॥२४॥

With their golden girdles stretched, with their pearl garlands lying on their breasts and their limbs languishing by love's intensity increased by the sweet sounds of the cuckoo and the bee, women in spring forcibly distract the minds of men. (24)

नानामनोज्ञकुसुमद्रुमभूषितान्ता-

न्हृष्टान्यपुष्टनिनदाकुलसानुदेशान् ।

शैलेयजालपरिणद्धशिलातलौघा-

न्हृष्ट्वा जनः क्षितिभृतो मुदमेति सर्वः ॥२५॥

All men are happy to see the mountains whose sides are decked by a variety of charming flowery trees, whose peaks gladly resound with the notes of delighted birds and the surfaces of whose numerous rocks are covered with thick mosses and ferns. (25)

नेत्रे निमीलयति रोदिति याति शोकं

घ्राणं करेण विरुणद्धि विरोति चोच्चैः ।

कान्तावियोगपरिखेदितचित्तवृत्ति-

र्दृष्ट्वाध्वगः कुसुमितान् सहकारवृक्षान् ॥२६॥

The traveller whose mental condition is distressed in separation from his wife, on beholding the blossom-laden mango-trees shuts his eyes, weeps bitterly and cries loudly closing his nose by his hand. (26)

समदमधुकराणां कोकिलानां च नादः

कुसुमितसहकारैः कर्णिकारैश्च रम्यः ।

इषुभिरिव सुतीक्ष्णैर्मनसं मानिनीनां

नुदति कुसुममासो मन्मथोद्वेजनाय ॥ २७ ॥

The charming Spring season, assails as it were with sharp arrows the minds of proud women, in order to enkindle love by means of the cries of cuckoo birds and the humming of intoxicated bees, the blossomed margo trees as well as the Karṇikāra flowers. (27)

आम्नीमञ्जुलमञ्जरीवरशरः सर्त्किशुकं यद्धनु-
 ज्या यस्यालिकुलं कलङ्कुरहितं छत्रं सितांशुः सितम् ।
 मत्तेभो मलयानिलः परभृतो यद्वन्दिनो लोकजि-
 त्सोऽयं वो वितरोतरितु वितनुभ्रं वसन्तान्वितः ॥२८॥

May that bodiless one, the conquerer of the world, accompanied by the Spring season ever grant you happiness, he whose sharp shafts are the beautiful mango blossoms, whose mighty bow is the lovely Kimśuka leaf of which the string is formed by the row of bees, whose spotless white umbrella is the Moon; whose lordly elephant is the breeze from the Malaya mountain and whose bards are the cuckoo birds. (28)

The Interpolated Stanzas
 (Canto II after V. 18)

वहन्ति वर्षन्ति नदन्ति भान्ति
 ध्यायन्ति नृत्यन्ति समाश्रयन्ति ।
 नद्यो घना मत्तगजा वनान्ताः
 प्रियाविहीनाः शिखिनः प्लवङ्गाः ॥१॥

Rivers flow, clouds pour, rutty elephants trumpet, forest-regions appear brilliant. The travellers separated from their beloveds pine for them. Peacocks dance, monkeys resort to mountain caves (for protection from rain). (1)

(Canto III after V. 22)

करकमलमनोज्ञाः कान्तसंसक्तहस्ता
 वदनविजितचन्द्राः काश्चिदन्यास्तरुण्यः ।
 चिंतकुसुमसुगन्धि प्रायशो यान्ति वैश्व
 प्रबलमदनहेतोस्त्यक्तसङ्गीतरागाः ॥२॥

Looking beautiful with their lotus-like hands which rest on their lovers' (shoulders), with their faces excelling the moon in beauty, the passionate ladies go to their bed-chamber perfumed with flowers placed therein, leaving on account of strong passion (even) their love of music. (2)

सुरतरसविलासाः सत्सखीभिः समेता
 असमशरविनोदं सूचयन्ति प्रकामम् ।
 अनुपममुखरागा रात्रिमध्ये विनोदं
 शरदि तरुणकान्ताः सूचयन्ति प्रमोदम् ॥३॥

In the Śarad season, young ladies with gestures of their love of sexual sports, in company of their female friends, fully reveal their love-pleasures with faces extremely flushed, they joyfully manifest their pleasures in the midst of the night. (3)

(Canto IV after V. 9)

मार्गं निरीक्ष्यातिनिरस्तनीरं
 प्रवासखिन्नं पतिमुद्वहन्त्यः ।
 अवेक्ष्यमाणा हरिणोक्षणाक्ष्याः
 प्रबोधयन्तीव मनोरथानि ॥४॥

Seeing the path from which water has flown out and think-

ing that their husbands, wearied of journey would come back, the fawn-eyed ladies, it so appears, rouse up, from their very sight, a longing in the mind of on-lookers. (4)

(Canto VI after V. 2)

ईषत्तुषारैः कृतशीतहर्म्यं
सुवासितं चारु शिरश्च चम्पकैः ।
कुर्वन्ति नार्योऽपि वसन्तकाले
स्तनं सहारं कुसुमं मनोहरैः ॥५॥

In houses rendered slightly cool by the spray of cold water, the women too in the season of spring perfume their beautiful heads with champaka blossoms and cover their breasts of lovely flowers. (5)

(Canto VI after V. 9)

छायां जनः समभिवाञ्छति पादपानां
नक्तं तथेच्छति पुनः किरणं सुधांशोः ।
हर्म्यं प्रयाति शयितुं सुखशीतलं च
कान्तां च गाढमुपगूहति शीतलत्वात् ॥६॥

People resort to the shade of trees during the day, to the light of the moon at the night. They resort to their delightfully cool houses and closely embrace their beloveds on account of coolness. (6)

(Canto VI after V. 27)

रुचिरकनककान्तीन्मुञ्चतः पुष्पराशीन्
मृदुपवनविधूतान्पुष्पितांश्चूतवृक्षान् ।

अभिमुखमभिवीक्ष्य क्षामदेहोऽपि माग
मदनशरनिपातैर्मोहमेति प्रवासी ॥७॥

The traveller beholds in front on his way blossomed mango trees which when shaken by the gentle breeze drop heaps of blossoms as bright as resplendent gold. (At their very sight) he is struck by the arrows of the cupid. Being already thin in body he faints. (7)

परभृतकलगीतैर्हार्दिभिः सद्वाचांसि
स्मितदशनमयूखान्कुन्दपुष्पप्रभाभिः ।
करकिसलयकान्ति पल्लवैर्विद्रुमाभै-
रुपहसति वसन्तः कामिनीनामिदानीम् ॥८॥

Now, Spring mocks women's sweet voice with the delightful indistinct music of cuckoos, the rays of their teeth in their smile with the lustre of Kunda flowers; the beauty of their sprout-like hands with the young shoots of trees which are as bright as coral. (8)

कनककमलकान्तेराननैः पाण्डुगण्डै-
रुपरि निहितहारेश्चन्दनार्द्रैः स्तनान्तैः ।
मदजनितविलासैर्दृष्टिपातैर्मुनीन्द्रा-
न्स्तनभरनतनार्यः कामयन्ति प्रशान्तान् ॥९॥

With their pale-checked faces as beautiful as the golden lotus and with their breasts anointed with sandalpaste and having pearl-strings worn on them and with their glances sportive with intoxication, women bent with the burden of their breasts kindle love even in great ascetics vowed to celibacy. (9)

मधुसुरभि मुखान्जं लोचने लोध्रताञ्ज
 नवकुरबकपूरणः केशपाशो मनोज्ञः ।
 गुरुतरकुचयुग्मं श्रोणिबिम्बं तथैव
 न भवति किमिदानीं योषितां मन्मथाय ॥१०॥

Their lotus-like face fragrant with wine; their eyes red like Lodhra flowers; their beautiful locks of hair adorned with fresh Kurabaka blossoms, their heavy pair of breasts and round hips—what of women does not excite passion now. (10)

आकम्पितानि हृदयानि मनस्विनीनां
 वातैः प्रफुल्लसहकारकृताधिवासैः ।
 उत्कूजितैः परभृतस्य मदाकुलस्य
 श्रोत्रप्रियैर्मधुकरस्य च गीतनादैः ॥ ११ ॥

The hearts of even proud ladies are made to quake by breezes perfumed by blossomed mango-trees, by the cooing of intoxicated male cuckoos and bees' noisy music pleasant to the ear. (11)

रम्यः प्रदोषसमयः स्फुटचन्द्रभासः
 पुंस्कोकिलस्य विरुतं पवनः सुगन्धिः ।
 मत्तालियूथविरुतं निशि सीधुपानं
 सर्वं रसायनमिदं कुसुमायुधस्य ॥ १२ ॥

The beautiful sunset, the bright moonlight, the sweet song of the cuckoo, the fragrant breeze, the humming of intoxicated swarms of bees, the drinking of wine at night—all this is elixir to love. (12)

रक्ताशोकविकल्पिताधरमधुमन्तद्विरेफस्वनः
 कुन्दापीडविशुद्धदन्तनिकरः प्रोत्फुल्लपद्माननः ।

चूतामोदसुगन्धिमन्दपवनः शृङ्गारदीक्षागुरुः

कल्पान्तं मदनप्रियो दिशतु वः पुष्पागमो मङ्गलम् ॥१३॥

May the spring season, beloved of cupid, grant you happiness till the end of a Kalpa—the spring season wherein the red Aśoka flowers look like the lower lip (of the ladies) full of nectar, wherein the hum of intoxicated bees serves as the speech; the Kunda garlands as the bright row of teeth, the full-bloomed lotus as the face; wherein the gentle breeze is fragrant with the sweet smell of mango-blossoms and which is the preceptor in the initiation of love. (13)

मलयपवनविद्धः कोकिलालापरम्यः

सुरभिमधुनिषेकाल्लब्धगन्धप्रबन्धः ।

विविधमधुपयूथैर्वेष्ट्यमानः समन्ता-

द्भवतु तव वसन्तः श्रेष्ठकालः सुखाय ॥१४॥

May the excellent Spring season grant you happiness—the Spring which is full of breezes from the Malaya mountain, which is charming with the sweet notes of cuckoo, which is continually fragrant by the dripping of odorous honey and which is surrounded on all sides by the numerous swarms of bees. (14)



मेघदूतम्
MEGHADŪTAM



INTRODUCTION

In this poem, Kālidāsa gives us a glimpse of Kailāsa, and the Himālayan regions. His eye in a fine frenzy rolls over the ridges, cliffs, scarps, valleys, dales, glades and the gritty upland of that mountain. He delineates the story of a bereaved Yakṣa in crystal-clear vignettes that are remarkable for their precision and romantic charm.

PŪRVAMEGHA

In the Pūrvamegha the poet reveals the Yakṣa facing a cloud, clasping a towering peak of Himālayas, whom he thinks of making the bearer of a message to his lorn wife; for he was cursed by Kuvera his Lord, to be severed from his wife for dereliction of duty. He makes an offering of Kuṭaja flowers and water to the cloud. He addresses the cloud thus :—

“In the farfamed house of Puṣkara and
Āvartaka clouds art thou born.
And with wonder-waiting eyes,
The wayfarers’ wives will look at
Thee confidently, holding the ends of
Their dishevelled tresses.

Then he describes to the cloud, on his journey to distant Alakā, the way he is to take to reach that city. He is to take a northerly course in his flight. Soon he shall meet mount Āmrakūṭa fringed on its skirts by mango groves. “Going further on, thou shalt see Revā, split into tiny streams on the uneven rocks of the Vindhya; then thou shalt reach the Daśārṇa country. Next, thou shalt meet Vidiśā, the far-famed capital, and shalt drink the waters of

Vetravatī. Sojourn makest thou on mount Nicala and spill thy waters on the jasmine bowers on her banks. Although the way is circuitous for thee, set out to the north. Fail not to visit Ujjayinī, this piece of heaven on the earth, with her flowers, sweet balconies and her black-eyed maidens, and the dread temple of Mahākāla. Going across Sindhu, you will meet Nirvindhyā. Your reflection, so lovely by nature, will be imaged in the deep waters of the Gambhīrā. Hie thee to Devagiri, where dwelleth Skanda, and bathe him with a shower of flowers. Propitiate the god of reeds, and honour Rantideva's renown in the form of the river Carmanvatī, and cross that river and make thy form an object of curiosity to the eyes of the ladies of Daśapura. Dive into the country of Brahmāvarta, and repair to that Kurukṣetra, which bears the traces of a fierce battle between the Kṣatriyas.

Beyond the ridges of the home of snow, hie thee through Krauñca's gate, athwart the snowy mountain.

While upward, thou rushest, where the peaks of Kailāsa are torn apart by the puissant arms of Rāvaṇa.

To the heavenly fair serve as a mirror; where they rear aloft their lofty heads, they shine as a lotus, whose white hue is like laughter loud of Śiva's mouth.

Enjoy a drink of the waters of Mānasa lake, where the lilies golden bloom, and proceed to Alakā fair."

Here we have a very mature piece of poetry worthy of the epic poet. The theme, apparently suggested by the sequestration of pining Rāma described in Rāmāyaṇa, is handled in an original manner. The personification of cloud serves many purposes, which are ingeniously exploited. First, a pining heart could not choose a more speedy messenger to convey his ardent message to his distant beloved than the fast racing rain cloud. Besides, at the approach of the rainy season, the propensity of the loving and long-

ing young souls to get lost in clouds makes the last the most apt vehicles of unfulfilled dreams and fancies. Again, at one stroke, the device of personification well serves the development of the theme of human love and affords the reader the vicarious joy of seeing, '*en direct*' as it were, the unfolding of the landscape as the cloud floats northward. The beauty and brilliance of description reach unique heights and are unsurpassed in their power to evoke sentiment. Rare would be a reader who did not secretly seek to identify himself with the cloud, thus showing a measure of his sympathy for the Yakṣa. Indeed, the success of the device of personification lies in such feeling of identification. Further, it is this feeling evoked in the mind of the reader which creates a living character out of the cloud and sustains its friendly and noble role in this lyric or lyrics.

Before summarising the theme contained in the first part, we may refer to a further subtle innovation that puts to use the high social status of the Yakṣa. Traditionally, in great literature, it is usual to enhance the poignancy of separation of the inseparable young loving souls by depicting the utter helplessness of one or both of them, who cannot somehow overcome social or physical disability. It may be heavenly wrath or evil omen. It may be the stars that bless not the union. It may be some sin or grave failing of the young souls themselves, or their family feuds or their unequal social or political status or some physical obstacle or handicap preventing union of the ununited. None here. The Yakṣa's lapse from duty is serious but such as would attract banishment only for a year. After that this high-born erring soul is certain to reunite with his beloved wife waiting and distracting herself how best she can in their cloud-kissed palace in opulent Alakā situated on a mountain near the lake Mānasa. There is no insecurity for

either of them during or after his exile. There is no physical torture nor social shame except on their own account. Indeed, the Yakṣa's laudatory references to Kuvera, whose servant he happens to be and to Lord Śiva whom he worships, make one think that he accepted punishment much obediently and without bitterness so much so that it was almost like a self-inflicted penitentiary exile. So much for the Yakṣa's inborn nobility and dutifulness, which enable him to face for a year temporary consequences of falling from grace of his master.

Yet, in spite of the social circumstance, Kālidāsa succeeds in evoking our sympathy for the two sequestered souls, for, the pathos in such cases is somewhat *in situ*. It is the intensity of love of the Yakṣa and his wife for each other which Kālidāsa suggests and uses as the main motif in this descriptive narration of the journey that the messenger cloud has been asked to undertake by the yearning Yakṣa.

The Yakṣa stays in exile at Rāmagiri, from where the cloud is requested to take his message to his wife waiting in their abode in Alakā. In asking the cloud to do so (Vs. 13-16), the Yakṣa showers praise on him and tells him how he is the object of hopeful eyes and resembles Lord Viṣṇu in a 'cowherd's guise gleaming with peacock's feathers.' After putting out forest fires the cloud must rest on top of the mountain Āmrakūṭa (V. 17). After pouring abundantly, he must proceed to drink from the currents of the river Revā flowing in streams fast by the foot of Vindhya (V. 19). Then on, after benignly watching the gratified nature bustling with deer, peacocks, birds, the cloud is asked to linger for a few days over the Daśārṇa country (V. 23). The cream of love in its capital Vidiśā could not be missed nor the rippled water of the river Vetravati (V. 24).

Then, on Nicaïs mountain covered with Kadamba flower trees, the odour of dalliance will proclaim to the cloud the love-making of the townsmen (V. 25). After casting his caressing shadow on the flower-gathering women, the cloud must turn northward and linger with the ladies of the city of Ujjain (V. 27). The river Nirvindhya will be sweet to taste and worthy of attention from the cloud (Vs. 28, 29). After leaving behind the town of Avanti the cloud will reach the most prosperous city of Ujjain where love manifests itself in such varied forms and activities (Vs. 30-32). Caṇḍisvara's holy sanctuary must be visited and bathing women watched in the gardens swayed by breezes coming over the river Gandhavatī (V. 33). The cloud must serve the Sceptred Lord Śiva and his Consort, lighten the path of damsels proceeding to their lovers and leave before daybreak. (Vs. 34-39). He must accept the invitation of the river Gambhīrā and after quenching the earth proceed to Devagiri (Vs. 40-42). After devotedly bathing and worshipping Lord Skanda (Vs. 43-44), he must float along the river Carmaṇvatī springing from the sacrificed remains of Surabhi's daughters (V. 45). After crossing the river, he will float over the Daśapur country to become the object of admiration of its women (V. 47). After casting shadow over the Brahmāvarta country, the cloud will go to Kurukṣetra where Lord Arjuna performed his Valorous deeds (V. 48). He must then approach the river Sarasvatī only for self-purification (V. 49). Then to the Ganges will he go, dip into its limpid water (Vs. 50-51) and proceed to the highest mountain wherefrom the river springs. He must put out with thousand showers the forest fires (V. 53), go round the abode of Śiva with humility (V. 55), send out peels of thunder in place of Śiva's drum (V. 56) and then pass beyond the ridge of

the Himālayas and through Kraunca's gate proceed northward (V. 57), to be the guest of the white lofty mountain Kailāsa (V. 58). He must play and frolick with lovely damsels at Kailāsa, drink from the lake Mānasa and wander at will until he sees the city of Alakā, resting in the lap of Kailāsa, looking like one wearing a turban of dark clouds and strings of pearls. (Vs. 59-63).

This is the journey's end. The destination of the beautiful city of Alakā becomes the starting point of the narrative in part two of this poem.

UTTARA-MEGHA

"Where (at Alakā) love-lorn swains, lords of treasures ever undiminishing, in the company of Kinnaras, who with full-throated ease, laud the Lord of wealth in song, Yakṣa youth pass each anxious hour in cool Vaibhrajā garden on the outskirts, in converse with the best of hetaerae of paradise.

Thou shalt not cease to see Alakā fair, where the mansions fair teem with many a lovely and golden damsel, love-lorn love-inspiring, with winsome faces, longing for the lover's close embrace; and wine sweet, bubbling at the rim of the bowl, urges her deep passion. And many a youth feels an answering echo in his heart to that generous feeling, and passion's deep emotion flings him into a slough of despond.

In mansions high, their damsels fair disport in diverse graces. Thou wilt our mansion discern. Softly alight and rest upon that peak, and glance within and seek that dear girl.

She arranges flowers as tokens on threshold to measure her tedious days. At midnight then my message give to my bride, seated on the high window of my mansion, and address her thus, "a friend unto thy lord,

unwidowed one, I come with news from thy lord. Thy husband from the sanctum of Rāmgiri is hail and alive and asks after thy well-being”.

Having fulfilled my prayer, wander thou freely over realms thou favoured. Mayest thou be free from separation's pang from lightning, thy spouse.”

The description of Alakā and of life there is quite exhilarating.

The splendour and beauty of the city of Alakā set in the mountain fastness vie with those of the abodes of Gods. Being the Yakṣa's dwelling place, it is natural to expect him to describe it with tenderness and vividness of detail not surpassed in the narration in the first part of this poem.

Varied are the ways of the ladies there of embellishing their tresses, who use in autumn lotuses and Kunda buds, powder in winter their faces with Lodhra pollen, put in their hair Kurabaka flower in spring and delicate Śirīṣa on the ear in summer. The fairest quaff Ratiphala wine and climb with the Yakṣas the crystal-paved terraces or sit in shade under the Mandāra trees or play at hide and seek or divert in the sport of love with their eager novice husbands (Vs. 1-5).

The cloud dare not spoil the rich murals in the tall palaces. At mid-night he will gaze at women bathed in moonlight and tired of love-sport or the opulent Yakṣas in the company of nymphs and geishas diverted by Kinna-ras. At daybreak he will find evidence in fallen flowers and gold ornaments of women keeping tryst with their lovers, for, they make up for Cupid's timidity by using glamorous dress, heady wine, cute ornaments and flowers and lac paint (Vs. 6-11).

The Yakṣa's abode, to the north of Kūvera's palace,

is proclaimed from far by the charming rainbow like arch-way. In the yard bows low the flower-laden Mandāra, tendered by his wife like a child. The pond with emerald steps and golden lotuses can boast of serene swans. Nearby is the pleasure-mound studded with sapphires and surrounded by gold-tinted plaintains. Close to it stand Aśoka and Bakula trees longing like enceinte women one for his wife's touch, the other for her gargle of wine. In between the trees stands an emerald platform mounted by a perch of purest gold on which, when the peacock comes to roost, the Yakṣa's wife loves to make it clasp-dance while her bracelets tinkle. (Vs. 12-16).

Then comes the beautiful and touching instruction. The cloud must shrink to elephant-size, quickly enter the gate and modestly stand on the pleasure-mound to watch in his glow-worm lightning the divine presence of the Yakṣa's beautiful wife, almost his other self, weeping, sighing, fading like Moon enwrapped in the folds of clouds. (Vs. 17-21).

May be, she will be absorbed in worship or in painting the likeness of her husband or in talking to the pet bird or in halting attempts to resume a tearful song to the accompaniment of Vīṇā or in counting the remaining period of exile or in recalling joy and pleasure felt in past unions with the Yakṣa (Vs. 22-24).

The message must be delivered at midnight, for the Yakṣa's fair and chaste wife passes sleepless nights, leaves her bed, sits in the highest window in the palace until the long-to come daybreak comes. She is in no mood to enjoy the moonlight since she is neither fully awake nor asleep. Her lips go parch-dry, her hair grows coarse from want of oil; and her sleep is disturbed by tears so that she cannot dream of reunion. Such is the pitiful sight

of the dishevelled pining wife of the Yakṣa that even the cloud would not fail to grow tender. (Vs. 25-30).

The Yakṣa assures the cloud that this account of his wife is no exaggeration or given out of pride or boastfulness. Since she has given up collyrium and wine her eyes have lost their quivering grace. Her comely self is uncared for. The cloud should not disturb her at night with his thunder, for she might be dreaming of reunion with her husband; he must refresh her with a breeze and speak to her in low tones. He must introduce himself properly so that she will eagerly welcome him as her husband's messenger just as Sītā did welcome Hanūman. (Vs. 31-37).

Then follows the message which is touchingly passionate and delicately personal :

The first detail to be conveyed is about the physical wellbeing of the Yakṣa followed by his solicitous enquiring after her health. His one and ardent wish to reunite with her is thwarted by the one fact that she is beyond the ken of hearing or vision. In her absence, the Yakṣa composes the traces of her likeness from the beauty of nature, which he finds unequal to the task. He regrets his tears which prevent his eyes from uniting with the likeness of hers he is drawing with dyes on a stone. He madly wanders with arms outstretched for her warm embrace, or of the breezes from Himālayas hoping that they must have earlier caressed her. Pangs of separation are made more unbearable for him by the long dragging nights and the intense heat of the day. It is some kind of reverie and philosophy which sustain him in his grief. (Vs. 38-46).

The Yakṣa asks his wife to bear patiently their separation for another four months of the rainy season, after which they would surely meet and enjoy every moment of their life. Memories of past love and jesting naturally come to mind. After assuring her of his wellbeing and

continued affection for her the Yakṣa consoles her with the thought that starved affection grows sweeter and deeper with time. (Vs. 47-49).

The message ends here.

Then the cloud is requested to bring back on his return a message from his beloved wife. The Yakṣa's nobility of soul is revealed not only in the final expression of his confidence in the cloud but also in his wish that the cloud may never suffer separation from his spouse, the lightning.

In fine, we may indulge in what appears to us a logical and a worthwhile suggestion thrown up by the Yakṣa's request for a return message from his wife. Indeed, what would that message be like had the great Kālidāsa applied his mind to putting it into the inimitable verse as a sequel to the Meghadūta as we know it today? While pondering on possible answers to this question and regretting the sad fact that the great author of Meghadūta did not think of writing a sequel to it, we may put it to the readers to think of the rich potential of the theme that can constitute a fitting sequel to this exquisite poem divided into two parts. Such a theme would be extremely challenging, no matter in what language the sequel is written.

मेघदूतम्

पूर्वमेघः

कश्चित्कान्ताविरहगुरुणा स्वाधिकारात्प्रमत्तः
शापेनास्तङ्गमितमहिमा वर्षभोग्येन भर्तुः ।
यक्षश्चक्रे जनकतनयास्नानपुण्योदकेषु
स्निग्धच्छायातरुषु वर्सति रामगिर्याश्रमेषु ॥१॥

A certain nameless Yakṣa, divested of powers by his King and condemned for his dereliction to yearlong exile away from his family, lived in a cottage on Rāmagiri hills, where the trees had a gentle shade and where the brooks had become holy from Sītā's baths. (1).

तस्मिन्नद्रौ कतिचिदबलाविप्रयुक्तः स कामी
नीत्वा मासान् कनकवलयभ्रंशरिक्तप्रकोष्ठः ।
आषाढस्य प्रथमदिवसे मेघमाश्लिष्टसानुं
वप्रक्रीडापरिणतगजप्रेक्षणीयं ददर्श ॥२॥

A few months of separation from his wife sapped his vigour and the bracelets slipped from his thinned wrists. Then, on the last day of Āṣāḍha, he noticed a cloud clinging to the mountain-peak, a visual pleasure, like an elephant playing and butting the peak. (2).

तस्य स्थित्वा कथमपि पुरः कौतुकाधानहेतो-
रन्तर्वाष्पश्चिरमनुचरो राजराजस्य दध्यौ ।

मेघालोके भवति सुखिनोऽप्यन्यथावृत्ति चेतः
कण्ठाश्लेषप्रणयिनि जने किं पुनर्दूरसंस्थे ॥३॥

The humble servant of the Sovereign Kubera stood somehow before it, tears welling up inside and lost for long in hesitant thought. Even a happy heart is perturbed at the sight of a cloud in the rainy season; what will be the state of those far off from lovers' embrace ? (3).

प्रत्यासन्ने नभसि दयिताजीवितालम्बनार्थी
जीमूतेन स्वकुशलमयीं हारयिष्यन् प्रवृत्तिम् ।
स प्रत्यग्रैः कुटजकुसुमैः कल्पितार्घयि तस्मै
प्रीतः प्रीतिप्रमुखवचनं स्वागतं व्याजहार ॥४॥

While looking forward to the month of Śrāvaṇa, he wished to sustain his life with the news of his well-being, sent with the cloud. He offered him a tribute of fresh Kuṭaja flowers. Like a delighted host, he hailed him with words of deep solicitude. (4).

धूमज्योतिःसलिलमरुतां सन्निपातः क्व मेघः
सन्देशार्थाः क्व पटुकरगौः प्राणिभिः प्रापणीयाः ।
इत्यौत्सुक्यादपरिगणयन् गुह्यकस्तं ययाचे
कामार्त्ता हि प्रकृतिकृपणाश्चेतनाचेतनेषु ॥५॥

A cloud is but an aggregate of smoke, lightning, water and wind; messages need to be conveyed by sensible beings. Yet, out of eagerness, the Yakṣa sought him inconsiderately. Those woe-begone with love can hardly discriminate between the sentient and the non-sentient! (5).

जातं वंशे भुवनविदिते पुष्करावर्तकानां
 जानामि त्वां प्रकृतिपुरुषं कामरूपं मघोनः ।
 तेनार्थित्वं त्वयि विधिवशाद् दूरबन्धुर्गतोऽहं
 याच्ञा मोघा वरमधिगुणे नाधमे लब्धकामा ॥६॥

(The Yakṣa spoke thus—)

You are born in the far-famed family of the Puṣkara and Āvartaka clouds. You assume any form at will and serve lord Indra. I know you as his principal agent. Hence, I beseech you, now that my beloved is far away. Better a request refused by a high-born person than to have it granted by a person without honour ! (6).

संतप्तानां त्वमसि शरणं तत्पयोद प्रियायाः
 सन्देशं मे हर धनपतिक्रोधविभ्रंषितस्य ।
 गन्तव्या ते वसतिरलका नाम यक्षेश्वराणां
 बाह्योद्यानस्थितहरशिरश्चन्द्रिकाधौतहर्म्या ॥७॥

O Donor of rains, a refuge of the heated ! The God of Wealth has angrily banished me. Please carry my message to my beloved in the city of Alakā, where the numerous palaces of mighty Yakṣas are illumined by the white Moon, gracing Śiva's forehead, in the surrounding gardens. (7).

त्वामारूढं पवनपदवीमुद्गुहीतालकान्ताः
 प्रेक्षिष्यन्ते पथिकवनिताः प्रत्ययादाश्वसन्त्यः ।
 कः सन्नद्धे विरहविधुरां त्वय्युपेक्षेत जायां
 न स्यादन्योऽप्यहमिव जनो यः पराधीनवृत्तिः ॥८॥

When you reach the zenith, the way-farer's wives will

push back the ends of their tresses, watch you as an augur and take cheer. Within your presence, who will neglect his lonesome wife? There would not be another like myself, save a dependent slave. (8).

मन्दं मन्दं नुदति पवनश्चानुकूलो यथा त्वां
 वामश्चायं नदति मधुरं चातकस्ते सगन्धः ।
 गर्भाधानक्षणपरिचयान्नूनमाबद्धमालाः
 सेविष्यन्ते नयनसुभगं खे भवन्तं बलाकाः ॥६॥

All omens will be favourable to you: the wind will blow gently, the proud Cātaka will hail from the left; on you will wait female cranes in rows, so charming to the eye, in pleasurable expectation of conception. (9).

तां चावश्यं दिवसगणनातत्परामेकपत्नी-
 मव्यापन्नामविहृतगतिर्द्रक्ष्यसि भ्रातृजायाम् ।
 आशाबन्धः कुसुमसदृशं प्रायशो ह्यङ्गनानां
 सद्यःपाति प्रणयि हृदयं विप्रयोगे रुणद्धि ॥१०॥

My virtuous wife lives, counting each day. Move as you do unimpedingly, you will assuredly see your sister-in-law. It is the tie of hope which sustains women's loving heart, delicate like a flower and prone to perish instantly on separation. (10).

कर्तुं यच्च प्रभवति महीमुच्छिलीन्ध्रातपत्रां
 तच्छ्रुत्वा ते श्रवणसुभगं गर्जितं मानसोत्काः ।
 प्राकैलासाद्बिसकिसलयच्छेदपाथेयवन्तः
 संपत्स्यन्ते नभसि भवतो राजहंसाः सहायाः ॥११॥

Your thunder will be pleasant to hear; it is able to make the earth fruitful and sprouting with plantain. It will remind the swans of the lake Mānasa. They will keep you company upto Kailāsa and provide you with lotus-stalks. (11).

आपृच्छस्व प्रियसखममुं तुङ्गमालिङ्ग्य शैलं
वन्द्यैः पुंसां रघुपतिपदैरङ्कितं मेखलासु ।
काले काले भवति भवतो यस्य संयोगमेत्य
स्नेहव्यक्तिश्चिरविरहजं मुञ्चतो वाष्पमुष्णम् ॥१२॥

This lofty mountain bears the impress of Rāma's feet, sacred to all men. He is your friend whom you cannot meet at times. Embrace him and bid farewell, shedding warm tears, which, being born in parting, express your age-old affection. (12).

मार्गं तावच्छृणु कथयतस्त्वत्प्रयाणानुरूपं
सन्देशं मे तदनु जलद श्रोष्यसि श्रोत्रपेयम् ।
खिन्नः खिन्नः शिखरिषु पदं न्यस्य गन्तासि यत्र
क्षीणः क्षीणः परिलघु पयः स्रोतसां चोपभुज्य ॥१३॥

O cloud, first listen to the road you should take in your journey, which I will describe and next listen intently my message to hear. Whenever tired, you must rest on mountains and when restless, please be refreshed on salubrious streams. (13).

अद्रेः शृङ्गं हरति पवनः किंस्विदित्युन्मुखोभि-
र्दृष्टोत्साहश्चकितचकितं मुग्धसिद्धाङ्गनाभिः ।
स्थानादस्मात्सरसनिचुलादुत्पतोदङ्मुखः खं
दिङ्नागानां पथि परिहरन् स्थूलहस्तावलेपान् ॥१४॥

When from this place full of succulent bamboos, you are bound northward, eluding obtrusive elephants moving their trunks, the wives of angels will wonder on watching you, whether the wind is lifting away the hills' peak (14).

रत्नच्छायाव्यतिकर इव प्रेक्ष्यमेतत्परस्ता-

द्वल्मीकाग्रात्प्रभवति धनुःखण्डमाखण्डलस्य ।

येन श्यामं वपुरनितरां कान्तिमापत्स्यते ते

वर्हेणोव स्फुरितरुचिना गोपवेषस्य विवर्णोः ॥१५॥

A fragment of Indra's bow, splendid like many mingled gems, rises before you from the top of the ant-hill and imparts a sheen to your dark body; then you look like Lord Viṣṇu in a cowherd's guise gleaming with peacock-feathers. (15).

त्वय्यायत्तं कृषिफलमिति भ्रूविलासानभिज्ञैः

प्रीतिस्निग्धैर्जनपदबधूलोचनैः पीयमानः ।

सद्यःसीरोत्कषणसुरभि क्षेत्रमारुह्य मालं

किञ्चित्पश्चाद्गज लघुगतिर्भूय एवोत्तरेण ॥१६॥

Since the success of husbandry depends on you, the peasant women, without coquettishly raising their brow, will stare at you with affectionate greed. On that high plateau, fragrant from being recently ploughed, kindly shower some rain. Then pick up a little speed and wend your way to the North again. (16).

त्वामासारप्रशमितवनोपप्लवं साधु मूर्ध्ना

वक्ष्यत्यध्वश्रमपरिगतं सानुमानान्नकूटः ।

न क्षुद्रोऽपि प्रथमसुकृतापेक्षया संश्रयाय
प्राप्ते मित्रे भवति विमुखः किं पुनर्यस्तथोच्चैः ॥१७॥

Your showers would extinguish forest-fires. The mountain Āmrakūṭa will certainly bear you on its head, to rest after the journey's fatigue. Even a miser does not ignore a friend in need, remembering former obligations. Is there need to speak of those who hold their head high ? (17).

छन्नोपान्तः परिणतफलद्योतिभिः काननाम्नै-
स्त्वय्यारूढे शिखरमचलः स्निग्धवेणीसवर्णो ।

नूनं यास्यत्यमरमिथुनप्रेक्षणीयामवस्थां
मध्ये श्यामः स्तन इव भुवः शेषविस्तारपाण्डुः ॥१८॥

Sitting on that peak, surrounded by wild mango trees laden with ripe fruits, you, with your complexion glistening like oiled braids, will seem to the pairs of immortals strolling in heaven, like the earth's breast, dark in the centre with pale expanse ! (18).

स्थित्वा तस्मिन्वनचरवधूभुक्तकुञ्जे मुहूर्तं
तोयोत्सर्गद्रुततरगतिस्तत्परं वर्त्म तीर्णः ।

रेवां द्रक्ष्यस्युपलविषमे विन्ध्यपादे विशीर्णा
भक्तिच्छेदैरिव विरचितां भूतिमङ्गे गजस्य ॥१९॥

Tarry a while in the bowers where the wives of foresters enjoy their stay and discharge your bounty before faring forward on nimble feet. There you will see the river Revā, split into streams by the boulders at the foot of the Vindhya and looking like striped decoration on an elephant. (19).

तस्यास्तिक्तैर्बनगजमदैर्वासितं वान्तवृष्टि-

जम्बूकुञ्जप्रतिहतरयं तोयमादाय गच्छेः ।

अन्तःसारं घन ! तुलयितुं नानिलः शक्यति त्वां

रिक्तः सर्वो भवति हि लघुः पूर्णता गौरवाय ॥२०॥

O Cloud, after pouring out, drink from her currents, which are obstructed by thickets of jambu and scented by the ichor of wild elephants and then proceed further. Thus full of weight, the wind will not be able to balance you. Everything empty becomes light; fullness gains weight and honour. (20).

नीपं दृष्ट्वा हरितकपिशं केशरैरर्द्धरुद्धै-

राविभूतप्रथममुकुलाः कन्दलीश्रानुकच्छम् ।

दग्धारण्येष्वधिकसुरभिं गन्धमाघ्राय चोर्व्याः

सारङ्गास्ते जललवमुचः सूचयिष्यन्ति मार्गम् ॥२१॥

The deer will show you path as you give forth tiny drops of water, while watching reddish brown Kadamba flowers, with half-formed filaments, eating tender plantain leaves on the marshy banks and inhaling in the forest the strong odour of the earth. (21).

उत्पश्यामि द्रुतमपि सखे मत्प्रियार्थं यियासोः

कालक्षेपं ककुभसुरभौ पर्वते पर्वते ते ।

शुक्लापाङ्गैः सजलनयनैः स्वागतीकृत्य केकाः

प्रत्युच्चातः कथमपि भवान् गन्तुमाशु व्यवस्येत् ॥२२॥

I see that as you journey on your goodly mission, you would be delayed on every mountain, redolent with Kuṭaja

flowers. The peacocks will meet you with moist eyes and welcome you with their cries. But, please, somehow continue your journey in haste. (22).

पाण्डुच्छायोपवनवृतयः केतकैः सूचिभिन्नै-
नोडारम्भैर्गृहवलिभुजामाकुलग्रामचैत्याः ।
त्वय्यासन्ते परिणतफलश्यामजम्बूवनान्ताः
सम्पत्स्यन्ते कतिपयदिनस्थायिहंसा दशार्णाः ॥२३॥

At your approach, the garden hedges turn fair with Ketaka flowers, opening their apexes; in the villages, the holy trees show birds busy building their nests; the Jambu forests become dark with ripe fruit and the swans will spend a few days in the Daśārṇa country. (23).

तेषां दिक्षु प्रथितविदिशालक्षणां राजधानीं
गत्वा सद्यः फलमविकलं कामुकत्वस्य लब्धा ।
तीरोपान्तस्तनितमुभगं पास्यसि स्वादु यस्मा-
त्सन्नभङ्गं मुखमिव पयो वेत्रवत्याञ्चलोर्मि ॥२४॥

You must visit Vidiśā, its capital, famous throughout the world, to quickly enjoy the cream of love. The river Vetravatī awaits your charming call in her earlike fringe. Drink her sweet water, whose waves will seem like knitted brows over an upturned mouth. (24).

नीचैराख्यं गिरिमधिवसेस्तत्र विश्वामहेतो-
स्त्वत्संपर्कात्पुलकितमिव प्रौढपुष्पैः कदम्बैः ।
यः पण्यस्त्रीरतिपरिमलोद्गारिभिर्नगिराणा-

मुद्रामानि प्रथयति शिलावेदमभियौवनानि ॥२५॥

Take rest thereafter on the mountain Nicaïs, where the Kadamba flowers will prickle at your touch and from whose caves the odour of Dalliance proclaims the unbridled youth of townsmen enjoying the harlots. (25).

विश्रान्तः सन् ब्रज नवनदीतीरजातानि सिञ्चन्

उद्यानानां नवजलकणैर्युथिकाजालकानि ।

गण्डस्वेदापनयनरुजादलान्तकणोत्पलानां

छायादानात् क्षणपरिचितः पुष्पलावीमुखानाम् ॥२६॥

After resting, hike on and moisten with your spray the jasmine bowers and lovely gardens besides forest streams. There, the sweat on the cheeks of women gathering flowers, when wiped, will wilt the lotuses on their ears. Pause for a moment to caress them with your shadow. (26).

वक्रः पन्था यदपि भवतः प्रस्थितस्योत्तराशां

सौधोत्सङ्गप्रणयविमुखो मा स्म भूरुज्जयिन्याः ।

विद्युद्दामस्फुरणचकितैस्तत्र पौराङ्गनानां

लोलापाङ्गैर्यदि न रमसे लोचनैर्वञ्चितोसि ॥२७॥

Though it means a detour from the Northward path, do not miss the acquaintance of Ujjayini's palaces. Life will be wasted if you do not linger with the ladies in the city, whose glances quiver at the play of lightning. (27).

वीचिक्षोभस्तनितविहगश्रेणिकाञ्चीगुणायाः

संसर्पन्त्याः स्खलितसुभगं दर्शितावर्तनाभेः ।

निर्विन्ध्यायाः पथि भव रसाभ्यन्तरः सन्निपत्य

स्त्रीणामाद्यं प्रणयवचनं विभ्रमो हि प्रियेषु ॥२८॥

On your way, taste the sweetness of river Nirvindhyā. The row of birds agitated by the waves is her girdle, which, when dislocated, will disclose her pretty navel, the eddies. Such amorous gestures are women's first overtures. (28).

वेणीभूतप्रतनुसलिला तामतीतस्य सिन्धुः

पाण्डुच्छाया तटरुहतरुभ्रं शिभिः शीरणपङ्क्तैः ।

सौभाग्यं ते सुभग विरहावस्थया व्यञ्जयन्ती

काश्यं येन त्यजति विधिना स त्वयैवोपपाद्यः ॥२८॥

After a long separation, union with you alone will succour the river; it is the least you can do for her. Her colour will be faint owing to dry leaves fallen from the trees on her banks; her tenuous waters will seem like a single tiny braid—how lucky will you be ! (29).

प्राप्यावन्तीनुदयनकथाकोविदग्रामवृद्धान्

पूर्वोद्दिष्टामनुसर पुरीं श्रीविशालां विशालाम् ।

स्वल्पीभूते सुचरितफले स्वर्गिणां गां गतानां

शेषैः पुण्यैर्हृतमिव दिवः कान्तिमत्खण्डमेकम् ॥३०॥

Having reached the town of Avantī, where you will be beguiled by old men recounting the tales of Udayana, proceed to Ujjayinī, the most prosperous capital city. It shines like a portion of paradise, brought over by Emigrants from Heaven whose diminished virtue came to Earth. (30).

दीर्घीकुर्वन् पटु मदकलं कूजितं सारसानां

प्रत्यूषेषु स्फुटितकमलामोदमेत्रीकषायः ।

यत्र स्त्रीणां हरति सुरतग्लानिमङ्गलानुकूलः

शिप्रावातः प्रियतम इव प्रार्थनाज्ञादुक्ताः ॥३१॥

There the breeze is bliss; it carries the sweet love-cry of swans pairing; it is fragrant in the morning from contact with lotuses blooming. Then it blows over the river Śiprā and soothes, like a skilful lover, the tired limbs of women. (31).

जालोद्गगीर्णैरुपचितवपुः केशसंस्कारधूपै-
र्बन्धुप्रीत्या भवन्नशिखिभिर्दत्तनृत्योपहारः ।
हर्म्येष्वस्याः कुसुमसुरभिष्वध्वखेदं नयेथाः
लक्ष्मीं पश्यन् ललितवनिता पादरागाङ्गितेषु ॥३२॥

You will swell with incense fumes escaping from windows, for, women have washed their hair; you will be greeted in a dance by domestic peacocks in fraternal affection. Do dispel the journey's weariness in flower-studded mansions, beholding women, who enhance their beauty by applying red lac to their graceful feet. (32).

भर्तुः कण्ठच्छदिरिति गणैः सादरं वीक्ष्यमाणः
पुण्यं यायास्त्रिभुवनगुरोर्धामि चण्डीश्वरस्य ।
धूतोद्यानं कुवलयरजोगन्धिभिर्गन्धवत्या-
स्तोयक्रीडानिरतयुवतिसनानतिक्रमैर्मरुद्भिः ॥३३॥

Your hue, being like that of Lord Śiva's blue neck, will be respectfully gazed on by his Gaṇas or servants. Hie thee to Caṇḍiśvara's holy sanctuary; He is Lord of the three worlds. Its gardens are stirred by breezes coming over the river Gandhavatī, carrying the scent, both of lotus-bloom and of young women splashing and bathing. (33).

अप्यन्यस्मिञ्जलधर महाकालमासाद्य काले

स्वातन्त्र्यं ते नयन्विषयं यावदत्येति भावः ।

कुर्वन् सन्ध्यावलिपटहतां शूलिनः श्लाघनीया-
मामन्त्राणां फलमविकलं लप्स्यसे गर्जितानाम् ॥३४॥

Whatever the time you reach the shrine of the Supreme; please stay on until the sun is no longer visible. At the evening worship of the Sceptred Lord, beat the drum. By such service your solemn thunder of a moderate tone will achieve a full and noble fruition. (34).

पादन्यासैः क्वणितरशनास्तत्र लीलावधूतै
रतनच्छायाखचितवलिभिश्चामरैः क्लान्तहस्ताः ।
वेश्यास्त्वत्तो नखपदमुखान् प्राप्य वर्षाग्रविन्दू-
नामोक्ष्यन्ते त्वयि मधुकरश्रेणिदीर्घान् कटाक्षान् ॥३५॥

Your first showers, mollifying the bruises of nailmarks, will be rewarded by grateful glances, long as a line of bees, from the exhausted Hataeras. When they dance, their waist bands tinkle. When they gracefully fan the chowries, the staves glitter with gems. (35).

पञ्चादुच्चैर्भुजतरुवनं मण्डलेनाभिलीनः
सान्ध्यं तेजः प्रतिनवजवापुष्परक्तं दधानः
नृत्यारम्भे हर पशुपतेराद्रनागाजिनेच्छां
शान्तोद्वेगस्तनितनयनं दृष्टुमिह भक्तिर्भवान्या ॥३६॥

Thereafter, spreading round the forest of Siva's upraised arms and tinted with twilight, which is like the gleams of red Japā flowers, do gratify, when Siva begins his dance, his desire for a wet elephant skin. Your devotion will be noted by his Consort, whose calm gaze will show that her agitation is stilled. (36).

गच्छन्तीनां रमणवसति योषितां तत्र नक्तं
 रुद्धालोके नरपतिपथे सूचिभेद्यैस्तमोभिः ।
 सौदामन्या कनकनिकषस्निग्धया दशंयोर्वीं
 तोयोत्सर्गस्तनितमुखरो मा स्म भूविक्लवास्ताः ॥३७॥

At night when it is too dark to see the King's highway
 a darkness so thick that a needle cannot pierce it—please
 light the way for damsels proceeding to their lovers, with
 lightning bright like a streak of gold on the touchstone.
 But do not frighten them by either showers or thunder;
 they are so timid ! (37).

तां कस्याञ्चिद्भूवनवलभौ सुप्तपारावतायां
 नीत्वा रात्रिं चिरविलसनात्खिन्नविद्युत्कलत्रः ।
 दृष्टे सूर्ये पुनरपि भवान् बाहयेदध्वशेषं
 मन्दायन्ते न खलु सुहृदामभ्युपेतार्थकृत्याः ॥३८॥

Pass that night on the deserted terrace of some mansion,
 when your bride, the lightning, is wearied by constant
 flickering and at sun-rise resume your onward journey.
 Those who have undertaken to do a good office for their
 friends, do not delay. (38).

तस्मिन् काले नयनसलिलं योषितां खण्डितानां
 शान्तिं नेयं प्रणयिभिरतो वर्त्म भानोस्त्यजाशु ।
 प्रालेयास्त्रं कमलवदनात् सोऽपि हतुं नलिन्याः
 प्रत्यावृत्तस्त्वयि कररुधि स्यादनल्पाभ्यसूयः ॥३९॥

That will be the hour when lovers wipe out tears of
 women sulking in resentment. Leave the path of the Sun,
 intent on removing the dew from the face of his lady, the

lotus creeper; otherwise he will be highly chagrined to see that you thwart his ray-like hands. (39).

गम्भीरायाः पयसि सरितश्चेतसीव प्रसन्ने
छायात्माऽपि प्रकृतिसुभगो लप्स्यते ते प्रवेशम् ।
तस्मादस्याः कुमुदविशदान्यर्हसि त्वं न धैर्या-
न्मोघीकतुं चटुलशफरोद्धतनप्रेक्षितानि ॥४०॥

You will find a place in the serene heart of the river Gambhīrā, when your natural beauty is reflected in her clear waters. When she boldly eyes you, with white agile fish leaping and flashing, do not frustrate her invitation from a hard heart. (40).

तस्याः किञ्चित्करधृतमिव प्राप्तवानीरशाखं
हृत्वा नीलं सलिलवसनं मुक्तरोधोनितम्बम् ।
प्रस्थानं ते कथमपि सखे लम्बमानस्य भावि
ज्ञातास्वादो विवृतजघनां को विहातुं समर्थः ॥४१॥

A branch of the Vānira tree is like her hand in which she clutches her garment of blue water as the last slips from her hips, the banks. Having divested her of the garment, you will inevitably manage to delay your departure. Who, that has known the sweetness of mating, will be able to leave, after viewing the loins of his beloved ? (41).

त्वन्निष्यन्दोच्छ्वसितवसुधागन्धसम्पर्करम्यः
स्रोतोरन्ध्रध्वनितसुभगं दन्तिभिः पीयमानः ।
नीचैर्वास्यत्युपजिगमिषोर्देवपूर्वं गिरिं ते
स्रोतो वायुः सरित्प्राप्तयिता काननोदुम्बराणाम् ॥४२॥

Drenched by your downpour, the earth will exhale a fragrance, which snorting elephants will pleasantly suck in. The breeze, redolent and cool and ripening wild figs, will gently waft you on your way to Devagiri. (42).

तत्र स्कन्दं नियतवर्सातिं पुष्पमेघीकृतात्मा
पुष्पासारैः स्नपयतु भवान् व्योमगङ्गाजलाद्रिः ।
रक्षाहेतोर्नवशशिभृता वासवीनां चमूना-
मत्यादित्यं हुतबहमुखे संभृतं तद्धि तेजः ॥४३॥

Turn yourself into a floral cumulus in order to show devotion to Lord Skanda, who resides there. Bathe him in a shower of flowers dripping with the water of heavenly Ganges. He is no other than the energy of the Crescent-Crested God, that surpasseth the Sun in splendour and was bred in the jaws of fire for protecting Indra's army. (43).

ज्योतिर्लेखावलयि गलितं यस्य बहूँ भवान्नी
पुत्रप्रेम्णा कुवलयदलप्रापि कर्णं करोति ।
धौतापाङ्गं हरशशिरुचा पावकेस्तं मयूरं
पश्चाद्विग्रहणगुरुभिर्गजितैर्नर्तयेथाः ॥४४॥

Lord Skanda's peacock moults a feather carrying circles of radiance; his mother, Bhavānī, affectionately puts it upon her ear in place of a lotus leaf. The peacock's eye-edges are lit by the Moon on Hara's crest. Let your thunder reverberate around the caverns, teaching it a devotional dance like a percussionist. (44).

आराध्येनं शरवणभवं देवमुल्लङ्घिताध्वा

सिद्धद्वन्द्वं जलकणभयाद्वेगिभिरत्यक्तमार्गः ।

व्यालम्बेथाः सुरभितनयालम्भजां मानयिष्यन्
स्रोतोमूर्त्या भुवि परिणतां रन्तिदेवस्य कीर्तिम् ॥४५॥

After worshipping Lord Skanda, travel along the road, deserted out of fear of rain by the lute-bearing Siddha couples. Then respectfully float along the river Charmanvati, which springs from the remains of Surabhi's daughters, sacrificed in large numbers by King Rantideva and celebrate his renown. (45).

त्वय्यादातुं जलमवनते शार्ङ्गिणो वर्णचौरे
तस्याः सिन्धोः पृथुमपि तनुं दूरभावात्प्रवाहम् ।
प्रेक्षिष्यन्ते गगनगतयो नूनमावर्ज्य दृष्टी-
रेकं मुक्तागुणमिव भुवः स्थूलमध्येन्द्रनीलम् ॥४६॥

On stealing Krishna's hue, you will bend low to drink its waters, which though broad, look tenuous from a distance. While watching you, the celestial beings will indeed admire a string of pearls around the Earth, with a big sapphire at the centre. (46).

तामुत्तोर्यं व्रज परिचितभ्रूलताविभ्रमाणां
पक्ष्मोत्क्षेपादुपरिविलसत्कृष्णशारप्रभाणाम् ।
कुन्दक्षेपानुगमधुकरश्रीमुषामात्मबिम्बं
पात्रीकुर्वन् दशपुरवधूनेत्रकौतूहलानाम् ॥४७॥

Please cross over the river. In the Dashapur country, your form will be an object of curiosity to its ladies. They know how to flutter eye-lids and eye-brows, whereby their glances outshine dark bees swooping on Kunda bunches. (47).

ब्रह्मावर्तं जनपदमथच्छायया गाहमानः

क्षेत्रं क्षत्रप्रधनपिशुनं कौरवं तद् भजेथाः ।

राजन्यानां शितशरशतैर्यत्र गाण्डीवधन्वा

धारापातैस्त्वमिव कमलान्यभ्यवर्षन्मुखानि ॥४८॥

Then cast your shadow on the Brahmāvarta country. Repair to famous Kurukshetra, which bears the traces of battles between Kshatriyas and where Arjuna, armed with the Gāṇḍiva bow flung hundreds of sharp shafts on the heads of enemy, just as you shower on the lotuses. (48).

हित्वा हालाभिमतरसां रेवतीलोचनाङ्गां

बन्धुप्रीत्या समरविमुखो लाङ्गली याः सिषेवे ।

कृत्वा तासामभिगममपां सौम्य सारस्वतीना-

मन्तः शुद्धस्त्वमपि भविता वर्णमात्रेण कृष्णः ॥४९॥

O Royal Friend, now approach the waters of Sarasvatī, which will leave you pure within though your exterior is black. Balabhadra, the plough-bearer who avoided great war through friendliness to both the sides, also stayed here to expiate his sins, abstaining from wine of sweet relish, the dark colour of which carried the imprint of Revatī's eyes. (49).

तस्माद् गच्छेरनुकनखलं शैलराजावतीर्णां

जह्मोः कन्यां सगरतनयस्वर्गसोपानपङ्क्तिम् ।

गौरीवक्त्रभृकुटिरचनां या विहस्येव फेनैः

शम्भोः केशग्रहणमकरोदिन्दुलग्नोर्मिहस्ता ॥५०॥

Thence you should proceed to the river Ganges,

Jahnu's daughter. Descending from the King of Mountains, it became the path to Heaven for Sagara's sons. Her waves clutched Shambhu's locks, caressing his crescent. As Gauri watched in anger, with wrinkled brows, for the foam-like laughter mocked her. (50).

तस्याः पातुं सुरगज इव व्योम्नि पूर्वाध्वलम्बी
 त्वं चेदच्छस्फटिकविशदं तर्कयेस्तिर्यग्गम्भः ।
 संसर्पन्त्या सपदि भवतः स्रोतसिच्छायायाऽसौ
 स्यादस्थानोपगतयमुनासङ्गमेवाभिरामा ॥५१॥

With the lower half suspended, you will be a godly elephant in the sky. If you desire to taste waters, clear like crystal, dip in obliquely. While mirroring your shadow she will look beautiful, as if her meeting with Yamunā has come off at a wrong place. (51).

आसीनानां सुरभित्तिलं नाभिगन्धंमृगाणां
 तस्या एव प्रभवमचलं प्राप्य गौरं तुषारैः ।
 वक्ष्यस्यध्वश्रमविनयने तस्य शृङ्गे निषण्णः
 शोभां शुभ्रत्रिनयनवृषोत्खातपङ्क्तोपमेयाम् ॥५२॥

When you arrive at the snow-clad mountain, whence the river rises and where the squatting deer leave musk from their navels on its stones, you will rest on the peak from the fatigue of your journey. Then you will resemble the dark loom thrown up by the horns of the white bull of the three-eyed God. (52).

तं चेद्वायो सरति सरलस्कन्धसंघट्टजन्मा
 बाधेतोल्काक्षपितचमरीबालभारो दवाग्निः ।

अहंस्येनं शमयितुमलं वारिधारासहस्रं -

रापन्नार्तिप्रशमनफलाः संपदो ह्युत्तमानाम् ॥५३॥

Should the fire started by the concussions of tree-trunks in the pine-woods grow with the wind and should its sparks burn the hair on the chamari-cows, thus causing distress to the mountain, it would behove you to extinguish the blaze by spilling thousands of your showers; for, the good man's wealth is intended to aid and succour the lowly and the lost. (53).

ये संरम्भोत्पतनरभसाः स्वाङ्गभङ्गाय तस्मिन्

मुक्ताध्वानं सपदि शरभा लङ्घयेयुर्भवन्तम् ।

तान् कुर्वीथास्तुमुलकरकावृष्टिपातावकीर्णान्

के वा न स्युः परिभवपदं निष्फलारम्भयत्नाः ॥५४॥

The eight-legged deer, angrily straying from their way in a hurry, will, in trying to leap over you, break only their limbs. Strike them with a shower of hail and scatter them away. Who would seek humiliation through frustration of efforts ? (54).

तत्र व्यक्तं दृषदि चरणन्यासमर्धेन्दुमौलेः

शश्वत्सिद्धैरुपचितर्बलि भक्तिनम्रः परीयाः ।

यस्मिन् दृष्टे करणविगमादूर्ध्वमुद्धूतपापाः

संकल्पन्ते स्थिरगणपदप्राप्तये श्रद्धधानाः ॥५५॥

In reverent humility, walk round the rocky shrine, which displays the foot-prints of the crescent-crested God.

Angels always worship here . Its very sight redeems the faithful from their sins, who on shuffling off their mortal coils, attain for ever the status of Shiva's flock and soar beyond. (55).

शब्दायन्ते मधुरमनिलैः कीचकाः पूर्यमाणाः
संसक्ताभिस्त्रिपुरविजयो गीयते किन्नरीभिः ।
निर्हृदिस्ते मुरज इव चेतकन्दरेषु ध्वनिः स्यात्
सङ्गीतार्थो ननु पशुपतेस्तत्र भावी समग्रः ॥५६॥

There the reeds pipe sweet tunes as they fill with wind. Kinnara wives hail with passion the victory over Tripura. Your thunder will ring round the valleys like a resounding drum. Thus, indeed, the preparation for Shiva's music may get ready. (56).

प्रालेयाद्रूपतटमतिक्रम्य तांस्तान्निशेषान् ।
हंसद्वारं भृगुपतियशोवर्त्म यत्क्रौञ्चरन्ध्रम् ।
तेनोदीचीं दिशमनुसरेस्तिर्यगायामशोभी
श्यामः पादो बलिनियमनाभ्युद्यतस्येव विष्णोः ॥५७॥

Enjoy the wondrous sights and pass beyond the ridges of Himālaya. Enter Krauncha's gate and proceed on the path of flamingoes, where the Bhṛgu's King won his glory and thence go northward. Your bent and elongated shape will have the splendour of Vishnu's dark leg extended to chastise King Bali. . (57).

गत्वा चोर्ध्वं दशमुखभुजोच्छ्वासितप्रस्थसन्धेः
कैलासस्य त्रिदशवनितादर्पणस्यातिथिः स्याः ।

शृङ्गोच्छ्रायैः कुमुदविशदर्यो वितत्य स्थितः खं
राशीभूतः प्रतिदिनमिव त्र्यम्बकस्याट्टहासः ॥५८॥

Rise again to be the guest of Mount Kailāsa, which serves as a mirror to the heavenly fair. Its tall peaks were once shaken by Rāvaṇa's arms, like shining lotuses, they cover the sky. The white lofty mountain appears as if it was accumulated out of the loud laughter of Shiva. (58).

उत्पश्यामि त्वयि तटगते स्निग्धभिन्नाञ्जनाभे
सद्यः कृतद्विरदरदनच्छेदगौरस्य तस्य ।
शोभामद्रेः स्तिमितनयनप्रेक्षणीयां भवित्री-
मंसन्यस्ते सति हलभृतो मेचके वाससीव ॥५९॥

When you spread yourself like wet fine powdered anti-mony on the mountain, bright like ivory freshly cut, you will appear to wondering eyes as beautiful as did the plough-armed Baladeva, with a dark cloth on his shoulders. (59).

हित्वा तस्मिन् भुजगदलयं शम्भुना दत्तहस्ता
क्रीडाशैले यदि च विचरेत्पादचारेण गौरी ।
भङ्गीभवत्या विरचितवपुः स्तम्भितान्तर्जलौघः
सोपानत्वं कुरु मणितटारोहणायाग्रयायी ॥६०॥

If Gaurī, while moving on foot on the playground, hesitates to take Shiva's proffered arm (which has a band of serpents), then congeal your vapoury frame and arrange it like a staircase studded with carbuncles in front of her for her to climb at ease. (60).

तत्रावश्यं बलयकुलिशोद्धट्टनोद्गतीर्णतोयं
 नेष्यन्ति त्वां सुरयुवतयो यन्त्रधारागृहत्वम् ।
 ताम्यो मोक्षस्तव यदि सखे धर्मलब्धस्य न स्यात्
 क्रीडालोलाः श्रवणपरुषैर्गर्जितैर्भाययेस्ताः ॥६१॥

There the divine damsels will certainly turn you into a fountain-house. Intent on play, they will strike you with their million bracelets, whence showers will burst from you. If you find it difficult in the height of summer, to break away from their grasp, you must frighten them by stunning their ears with your thunder. (61).

हेमाम्भोजप्रसवि सलिलं मानसस्याददानः
 कुर्वन् कामं क्षणमुखपटप्रीतिमैरावतस्य ।
 ध्रुवन् कल्पद्रुमकिसलयान्यंशुकानि स्ववातै-
 र्नानाचेष्टैर्जलद ललितैर्निर्विशेस्तं नगेन्द्रम् ॥६२॥

Enjoy your sojourn on Kailāsa with diverse sports; drink waters of lake Mānasa where golden lilies bloom; making a charming vapoury, though tenuous, veil for Airāvata or shake with breeze the clothes of buds of wish-yielding trees. (62).

तस्योत्सङ्गे प्रणयिन इव स्रस्तगङ्गादुकूलां
 न त्वं दृष्ट्वा न पुनरलकां ज्ञास्यसे कामचारिन् ।
 या वः काले बहति सलिलोद्गारमुच्चैर्विमाना
 मुक्ताजालप्रथितमलकं कामिनीवाभ्रवृन्दम् ॥६३॥

While wandering at will, you shall not then fail to see

the city of Alakā, resting in the lap of her lover, Kailāsa, with her silken robe, the Ganges, a little awry. At the start of the rainy season she bears on her tall mansions, a head-dress of moist dark clouds like that of a fair damsel, all strung with white pearls. (63).

उत्तरमेघः

विद्युत्स्वन्तं ललितवनिताः सेन्द्रचापं सचित्राः
 संगीताय प्रहृतमुरजाः स्निग्धगम्भीरघोषम् ।
 अन्तस्तोयं मणिमयभुवस्तुङ्गमभ्रं लिहाग्राः
 प्रासादास्त्वां तुलयितुमलं यत्र तैस्तैर्विशेषैः ॥१॥

The mansions of the Gods rival you in several features. You have lightning, they fair damsels. You have a bow; they colourful murals. You rumble deep and sweet; they have tambours struck to music. You carry water and they translucent gems. You ride high, while they reach the sky. (1).

हस्ते लीलाकमलमलके बालकुन्दानुविद्धं
 न ता लोध्रप्रसवरजसा पाण्डुतामानने श्रीः ।
 चूडापाशे नवकुरबकं चारुकर्णौ शिरीषं
 सामन्ते च त्वदुपगमजं यत्र नीपं ववूनाम् ॥२॥

There the ladies twirl lotuses of autumn, wreathed with Kunda buds. They powder their faces with the white pollen of winter's Lodhra. They weave Spring's fresh

Kurabaka in the hair. Summer's delicate Shirīṣa is placed on their ears and your arrival is celebrated by placing red Kadamba on the parting of their tresses. (2).

यस्यां यक्षाः सितमणिमयान्येत्य हर्म्यस्थलानि
ज्योतिश्छायाकुसुमरचितान्युत्तमस्त्रीसहायाः ।
आसेवन्ते मधुरतिफलं कल्पवृक्षप्रसृतं
त्वद्गम्भीरध्वनिषु शनकैः पुष्करेष्वाहतेषु ॥३॥

On the crystal-paved terraces, reflecting the stars and amply studded with flowers the Yakshas climb, accompanied by the fairest women. There the drums beat softly, resembling your voice. They quaff a champagne called Ratiphala, which flows from the wish-yielding tree. (3).

मन्दाकिन्याः सलिलशिशिरैः सेव्यमाना मरुद्भि-
मन्दाराणामनुतटरुहां छायया वारितोष्णाः ।
अन्वेष्टव्यैः कनकसिकतामुष्टिनिक्षेपगूढैः
संक्रोडन्ते मणिभिरमरप्रार्थिता यत्र कन्याः ॥४॥

In Alakā, the youthful virgins, meant for the gods, enjoy the breezes cooled by water spurting from the Ganges. On its banks grow the Mandāra trees whose shade protects them from the sun. They play on the golden sands a game of hide and seek, with fistfuls of lambent gems. (4).

नीवीबन्धोच्छ्वसितशिथिलं यत्र बिम्बाधराणां
क्षौमं रागाद्वनिभृतकरेष्वाक्षिपत्सु प्रियेषु ।

अचिस्तुङ्गानभिमुखमपि प्राप्य रत्नप्रदीपान्
ह्रीमूढानां भवति विफलप्रेरणा चूर्णमुष्टिः ॥५॥

There also, the red-lipped brides find themselves helpless. They fling a modest handful of red powder on the jewelled lamps burning awhile when the lover's hand, after loosening the knot, pulls aside the silken garment; but the powder fails to extinguish their light. (5).

नेत्रा नीताः सततगतिना यद्विमानाग्रभूमी-
रालेख्यानां नवजलकणैर्दोषमुत्पाद्य सद्यः ।
शङ्कास्पृष्टा इव जलमुचस्त्वादृशा जालमार्गै-
र्धूमोद्गारानुकृतिनिपुणा जर्जरा निक्षपन्ति ॥६॥

Among the clouds the like of you are borne by swift breeze to the topmost of seven-storeyed palaces. However, when their murals are smirched by fresh water drops, you would fear accusation and escape like smoke through the windows. (6).

यत्र स्त्रीणां प्रियतमभुजालिङ्गनोच्छ्वासिताना-
मङ्गलानि सुरतजनितां तन्तुजालावलम्बाः ।
त्वत्संरोधापगमविशदैश्चन्द्रपादैर्निशीथे
व्यालुस्पन्ति स्फुटजललवस्यन्दिनश्चन्द्रकान्ताः ॥७॥

At mid-night, the women slide from the embrace of their lovers and seek relief for their tired limbs from Moon-stones strung on threads, which ooze water-drops under the brightly shining Moon, when the clouds are gone. (7).

अक्षय्यान्तर्भवननिधयः प्रत्यहं रक्तकण्ठै-

रद्वगायद्भिर्धनपतियशः किन्नरैर्यत्र साद्धम् ।

वैभ्राजाख्यं विबुधवनितावारमुह्या सहाया

बद्धालापा बहिरुपवनं कामिनो निर्विशन्ति ॥८॥

The love-lorn Yakshas, rich beyond measure, daily seek the company of nymphs and geishas. In deep conversation, they go to the park-land of Vaibhrāja along with Kinnaras, who sweetly laud the Lord of Wealth. (8).

गत्युत्कम्पादलकपतितैर्यत्र मन्दारपुष्पैः

पत्रच्छेदैः कनककमलैः कर्णविभ्रंशिभिश्च ।

मुक्ताजालैः स्तनपरिसरच्छिन्नसूत्रैश्च हारै-

र्नेशो मार्गः सवितुरुदये सूच्यते कामिनीनाम् ॥९॥

The way the women went at night to their trysts is marked at day-break, with Mandāra flowers and leaves fallen from the hair, gold filigrée slipping from the ears and pearls off the lace round the breasts, all strewn in a hurry. (9).

मत्वा देवं धनपतिसखं यत्र साक्षाद्वसन्तं

प्रायश्चापं न वहति भयान्मन्मथः षट्पदज्यम् ।

सभ्रूभङ्गं प्रहितनयनैः कामिलक्ष्येष्वमोघै-

स्तस्यारम्भश्चतुरवनिताविभ्रमैरेव सिद्धः ॥१०॥

Remembering that in Alakā lives the great god Shiva, the friend of Kubera, the lord of wealth, Cupid fears to draw his bow of bees. But this work is done when women dart

their glances at lovers from under their arched brows. Coquetry knows no failure in the hands of the clever. (10).

वासश्चित्रं मधुनयनयोर्विभ्रमादेशदक्षं

पुष्पोद्भेदं सह किसलयैर्भूषणानां विकल्पान् ।

लाक्षारामं चरणकमलन्यासयोग्यं च यस्या-

मेकः सूते सकलमबलामण्डनं कल्पवृक्षः ॥११॥

The one tree that sates all desires provides women with all the four fold aids to beauty; a decorative dress, wine which enlivens their glances, cute jewellery and fresh flowers with delicate tendrils for the head and an enticing lac paint for the feet. (11).

तत्रागारं धनपतिगृहानुत्तरेणास्मदीयं

दूराल्लक्ष्यं सुरपतिधनुश्चारुणा तोरणेन ।

तस्योपान्ते कृतकतनयः कान्तया वद्धितो मे

हस्तप्राप्यस्तबकनमितो बालमन्दारवृक्षः ॥१२॥

Our house is near the Northern side of Kubera's palace. Its postern arch, charming like a rainbow, can be seen from afar. In the yard grows a Mandāra plant, bowed with clusters of flowers that hands can easily reach. My wife cares for it as if it is our child. (12).

वापी चास्मिन् मरकतशिलाबद्धसोपानमार्गं

हैमैश्छन्ना विकचकमलैः स्निग्धवैदूर्यनालैः ।

यस्यास्तोये कृतवसतयो मानसं सन्निकृष्टं

नाध्यास्यन्ति व्यपगतशुचस्त्वामपि प्रेक्ष्य हंसाः ॥१३॥

There is a pond with emerald steps leading down to waters covered with golden lotuses, whose stalks are veined with bright lapis lazuli. Swans glide on and revel in the clear water, forgetting the nearby Mānasa lake, though the sight of you should remind them of it. (13).

तस्यास्तीरे रचितशिखरः पेशलैरिन्द्रनीलैः

क्रीडाशैलः कनककदलीवेषुनप्रेक्षणीयः ।

मद्गोहिन्याः प्रिय इति सखे ! चेतसा कातरेण

प्रेक्ष्योपान्तस्फुरिततडितं त्वां तमेव स्मरामि ॥१४॥

In the pond's vicinity a pleasure-mound is fashioned from glittering sapphires, which is surrounded by golden-tinted plantains. It is very dear to my beloved. My heart beats with excitement as I recall it on seeing you, my Friend, with lightning on your fringe. (14).

रक्ताशोकश्चलकिसलयः केसरश्चात्र कान्तः

प्रत्यासन्नौ कुरवकवृतेर्माधवीमण्डपस्य ।

एकः सख्यास्तव सह मया वामपादाभिलाषी

काङ्क्षत्यन्यो वदनमदिरां दोहदच्छन्नाऽस्याः ॥१५॥

There grows on it a bower of Mādhavī creepers, girt by rows of Kurabaka. Hard by stand a red Ashoka tree and a white Bakula tree both longing like an enccinte woman; the former, for a gentle prod from the left foot and the latter for a gargle of wine, both coming from our mutual friend. (15).

तन्मध्ये च स्फटिकफलका काञ्चनी वासयष्टि-

मूले बद्धा मणिभिरनतिप्रौढवंशप्रकाशैः ।

तालैः शिञ्जावलयसुभगेर्नतितः कान्तया मे
यामध्यास्ते दिवसविगमे नीलकण्ठः सुहृदः ॥१६॥

In between the trees, there is an emerald platform, which has the sheen of young bamboos. On it stand a perch of purest gold and a seat of crystal. There, at even-tide, my beloved makes your friend, the peacock, dance by clapping her hands, with their bracelets tinkling, when the bird comes to roost upon that perch. (16).

एभिः साधो ! हृदयनिहितैर्लक्षणैर्लक्षयेथ ।
द्वारोपान्ते लिखितवपुषौ शङ्खपद्मौ च दृष्ट्वा ।
क्षामच्छायां भवनमधुना मद्वियोगेन नूनं
सूर्यापाये न खलु कमलं पुष्पति स्वामभिख्याम् ॥१७॥

Treasure these features in your memory, with which you can discern my residence marked at the entrance by the lotus and the conch. As you can well imagine, a dismal gloom now enwraps it, bereft as it is of the owner. When the Sun is gone, the lotus does not keep its bloom. (17).

गत्वा सद्यः कलभतनुतां शीघ्रसंपातहेतोः
क्रीडाशैले प्रथमकथिते रम्यसानौ निषण्णः ।
अर्हस्यन्तर्भवनपतितां कर्तुं मत्पात्पभासं
खद्योतालीबिलसितनिभां विद्युदुन्मेषदृष्टिम् ॥१८॥

Please shrink until you are the size of a young elephant, so that you enter quickly and alight on the pretty top of the pleasure mound which I have described. Then

peep inside in the light of your vision, faint like a heap of glow-worms. (18).

तन्वी श्यामा शिखरिदशना पक्वबिम्बाधरोष्ठी
मध्ये क्षामा चकितहरिणीप्रेक्षणा निम्ननाभिः ।

श्रोणीभारादलसगमना स्तोकनम्रा स्तनाभ्यां

या तत्र स्याद्यवतिविषये सृष्टिराद्येव धातुः ॥१६॥

There resides my wife, the Creator's prototype of a luscious woman, slender and youthful, with pointed teeth and lips red like bimba fruit, a thin waist and a glance like that of a startled deer; she has a deep navel, with a measured gait owing to the weight of the hips and she is slightly stooping from the weight of her bosom. (19).

तां जानीथाः परिमितकथां जीवितं मे द्वितीयं
दूरीभूते मयि सहचरे चक्रवाकीमिवैकाम् ।

गाढोत्कण्ठां गुरुषु दिवसेष्वेषु गच्छत्सु बालां

जातां मन्ये शिशिरमथितां पद्मिनीं वान्यरूपाम् ॥२०॥

In her recognise my very life, sparing in her speech and cut off from me like a chakravāka from the spouse. Her heart overflows with longing as days pass heavily; I think she droops like a younger creeper in Winter's rigour. (20).

नूनं यस्याः प्रबलरुदितोच्छूननेत्रं प्रियाया

निःश्वासानामशिशिरतया भिन्नवर्णाधरोष्ठम् ।

हस्तन्यस्तं मुखमसकलव्यक्ति लम्बालकत्वा-

दिन्दोर्दन्यं त्वदनुसरणविलष्टकान्तेबिभर्ति ॥२१॥

My darling's eyes are swollen red by constant tears; the colour of her lips fades by her burning sighs; her face rests upon her palms, hid by her long tresses. Indeed, she looks like wan Moon enwrapped in your folds. (21).

आलोके ते निपतति पुरा सा वलिव्याकुला वा

मत्सादृश्यं विरहतनु वा भावगम्यं लिखन्ती ।

पृच्छन्ती वा मधुरवचनां सारिकां पञ्जरस्थां

कच्चिद् भर्तुः स्मरसि रसिके त्वं हि तस्य प्रियेति ॥२२॥

You will see her in front, occupied in offering worship and painting my emaciated figure from her imagination; or she may sit talking to the warbling bird in a cage thus : "Do you recall my Lord, O Pet, for, you were his favourite ?". (22).

उत्सङ्गे वा मलिनवसने सौम्य निक्षिप्य वीणां

मद्गोत्राङ्कं विरचितपदं गेयमुद्गतातुकामा ।

तन्त्रीरार्द्रा नयनसलिलैः सारयित्वा कथंचिद्

भूयोभूयः स्वयमपि कृतां मूच्छनां विस्मरन्ती ॥२३॥

O Friend, or she may sit, draped dirtily, with the veena in her lap and wishing to sing a song in which my name is composed. Somehow she keeps wiping her tears fallen on it, forgetting her own words repeatedly. (23).

शेषान् मासान् विरहदिवसस्थापितस्यावधेर्वा

विन्यस्यन्ती भुवि गणनया देहलीदत्तपुष्पैः ।

संभोगं वा हृदयनिहितारम्भमास्वादयन्ती

प्रायेणैते रमणविरहे ह्यङ्गनानां विनोदाः ॥२४॥

Or she may go on counting the remaining months of the fixed period of exile, by arranging flowers as tokens on the front threshold. Or she may be lost in savouring a past union with me, close and heartfelt. These are the usual ways by which lonely women are beguiled. (24).

सव्यापारामहनि न तथा पीडयेन्मद्वियोगः
शङ्के रात्रौ गुरुतरशुचं निर्विनोदां सखीं ते ।
मत्सन्देशः सुखयितुमलं पश्य साध्वीं निशीथे
तामुन्निद्रामवनिशयनां सौधवातायनस्थः ॥२५॥

Your hapless friend may find distraction in daily duties; but at night, I feel, being unoccupied, she is more weary and pained at the separation. So give my message at mid-night to comfort that chaste lady, who leaves her sleepless bed on the floor while you sit in the highest window of the mansion. (25).

आधिक्षामां विरहशयने सन्निषण्णंकपाश्वर्वा
प्राचीमूले तनुमिव कलामात्रशेषां हिमांशोः ।
नीता रात्रिः क्षण इव मया सार्द्धमिच्छारतैर्मा
तामेवोष्णैर्विरहमहतीमश्रुभिर्यापयन्तीम् ॥२६॥

Wasted with grief and tossing on sides in the lonely bed, she is like Moon reduced to a digit on the eastern edge. The night, which flitted like a moment in dalliance of sweet will with me, drags out in hot tears, now that I am away. (26).

पादानिन्दोरमृतशिशिराञ्जालमार्गप्रविष्टान्
पूर्वप्रीत्या गतमभिमुखं संनिवृत्तं तथैव ।

चक्षुःखेदात्सलिलगुरुभिः पक्ष्मभिश्छादयन्तीं

साध्रेऽस्तीव स्थलकमलिनीं न प्रबुद्धां न सुप्ताम् ॥२७॥

The moon beams, cool as nectar, enter through the lattices; first she welcomes them by past habit and then turns away. She closes her eyes in anguish, lids heavy with unshed tears. Neither asleep nor yet awake, she appears like a lotus-plant on a cloud-veiled day. (27).

निःश्वासेनाधरकिसलयव्लेशिना विक्षिपन्तीं

शुद्धस्नानात् परुषमलकं नूनमागण्डलम्बम् ।

मत्संभोगः कथमुपनमेत्स्वप्नजोऽपीति निद्रा-

माकाङ्क्षन्तीं नयनसलिलोत्पीडरुद्धावकाशाम् ॥२८॥

Her delicate lips are scared by her fervid sighs. She spills her hair, grown rough and dry since she washes them in pure water without oil or a scent. She longs for my embrace even though it be in a dream. But tears well up and destroy the relief which sleep could afford. (28).

आद्ये बद्धा विरहदिवसे या शिखा दाम हित्वा

शापस्यान्ते विगलितशुचा तां मयोद्वेष्टनीयाम् ।

स्पर्शविलष्टामयमितनखेनासकृत्सारयन्तीं

गण्डाभोगात्कठिनविषमामेकवेणीं करेण ॥२९॥

I had tied that single braid of unkempt hair without a wreath on the first day of our parting. I alone would untie it when I fly back eagerly after this curse is ended. With rough hands and unpaired nails she sweeps time and again the hair off her cheek. (29).

सा संन्यस्ताभरणमबला पेशलं धारयन्ती
 शय्योत्सङ्गे निहितमसकृद् दुःखदुःखेन गात्रम् ।
 त्वामप्यस्त्रं नवजलमयं मोचयिष्यत्यवश्यं
 प्रायः सर्वो भवति करुणावृत्तिराद्रन्तिरात्मा ॥३०॥

Distracted and shunning ornamentation and with her sorely afflicted tender limbs writhing on the bed, she will move you also to fresh tears. This is certain, for, all those who are compassionate respond with tenderness. (30).

जाने सख्यास्तव मयि मनः संभृतस्नेहमस्मा-
 दित्यंभूतां प्रथमविरहे तामहं तर्कयामि ।
 वाचालं मां न खलु सुभगम्मन्यभावः करोति
 प्रत्यक्षन्ते निखिलमचिराद् भ्रातरुक्तं मया यत् ॥३१॥

I know your friend's heart overflows with love for me. Hence, I fancy her plight to be so wretched. O brother, it is not my pride which makes me boast. Soon your own eyes will be able to verify what I said. (31).

रुद्धापाङ्गप्रसरमलकैरञ्जनस्नेहशून्यं
 प्रत्यादेशादपि न मधुनो विस्मृतभ्रूविलासम् ।
 त्वय्यासन्ने नयनमुपरिस्पन्दि शङ्के मृगाक्ष्या
 मीनक्षोभाच्चलकुवलयश्रीतुलामेष्यतीति ॥३२॥

Lacking the salve of collyrium, her dishevelled hair impede her vision. Forswearing wine, her brows forget their quivering grace. When you draw near the deer-eyed one, her eye will throb in its upper part (by way of omen),

as charming as fluttering lotus-leaves when fish dart about. (32).

वामश्चास्याः कररुहपदेमुंच्यमानो मदीये-
मुंक्ताजालं चिरपरिचितं त्याजितो देवगत्या ।
संभोगान्ते मम समुच्चितो हस्तसंवाहनानां
यास्यत्यूरुः सरसकदलीस्तम्भगौरश्चलत्वम् ॥३३॥

Her left thigh has not felt the touch of my nails. As Fate would decree, the rope of pearls no longer binds her waist. When love's toils were over, it deserved a massage by my hands. That limb did throb like golden stem of an evergreen luscious plantain. (33).

तस्मिन् काले जलद यदि सा लब्धनिद्रासुखा स्या-
दन्वास्थैनां स्तनितविमुखो याममात्रं सहस्व ।
माभूदस्याः प्रणयिनि मयि स्वप्नलब्धे कथंचित्
सद्यः कण्ठच्युतभुजलताग्रन्थि गाढोपगूढम् ॥३४॥

If, fortunately she is asleep when you arrive, then, O cloud, check your peel of thunder and tarry awhile when my beloved has embraced me tightly in her dreams, do not loosen her arms around my neck. (34).

तामुत्थाप्य स्वजलकणिकाशीतलेनानिलेन
प्रत्याश्रस्तां सममभिनवैर्जालकैर्मालतीनाम् ।
विद्युद्गर्भः स्तिमितनयनां त्वत्सनाथे गवाक्षे
वक्तुं धीरः स्तनितवचनैर्मानिनीं प्रक्रमेथाः ॥३५॥

Please cool the breeze with your spray to awaken her and also refresh her with the scent of Mālatī blooms. When she stares at you from the window conceal your lighting and please address the lady in calm and low tones. (35).

भतुं मित्रं प्रियमविधवे विद्धि मामम्बुवाहं
तत्सन्देशेह दयनिहितैरागतं त्वत्समीपम् ।
यो वृन्दानि त्वरयति पथि श्राम्यतां प्रोषितानां
मन्द्रस्निग्धैर्ध्वनिभिरबलावेणिसोक्षोत्सुकानि ॥३६॥

Tell her: 'Your husband is living and know me to be a cloud that is his dear friend. I come to you bearing within me his message. I urge on hordes of travellers with friendly gentle words, to speed up though tired and loosen their darling's braids'. (36).

इत्याख्याते पवनतनयं मैथिलीवोन्मुखी सा
त्वामुत्कण्ठोच्छ्वसितहृदया वीक्ष्य संभाव्य चैवम् ।
श्रोष्यत्यस्मात्परमवहिता सौम्य सीमन्तिनीनां
कान्तोदन्तः सुहृदुपनतः सङ्गमात् किञ्चिदूनः ॥३७॥

On hearing this, she will greet and welcome you and with her face upturned and heart beating faster, she will listen eagerly as did Sītā to Hanūmān, son of the Wind-god. O gentle friend, to a married woman, a friend coming from the husband is only a little less than seeing him in person. (37).

(The message begins—)

तामायुष्मन् मम च वचनादात्मनश्चोपकतुं
ब्रूया एवं तव सहचरो रामगिर्याश्रमस्थः ।

अव्यापन्नः कुशलमबले ! पृच्छति त्वां विभुक्तः

पूर्वाभाष्यं सुलभविपदां प्राणिनामेतदेव ॥३८॥

○ long-lived one, be blessed in speaking to her on my behalf : "Your husband, in the holy hermitage of Rāmāgiri, is hale. Separated from you as he is, he asks after your well-being. Such is the first enquiry from mortals prone to misery. (38).

अङ्गेनाङ्गं प्रतनु तनुना गाढतप्तेन तप्तं

साल्लेखाल्लद्रुतमविरतोत्कण्ठमुत्कण्ठितेन ।

उष्णोच्छ्वासं समधिकतरोच्छ्वासिना दूरवर्ती

सङ्कल्पैस्तैर्विशति विधिना वैरिणा रुद्धमार्गः ॥३९॥

Obstructed by an angry and inexorable Fate, the distant one seeks to unite with you, to mingle tears with tears, arms with arms, pining bodies, anxious heart to heart, sigh with sigh—such are his wishes. (39).

शब्दाख्येयं यदपि किल ते यः सखीनां पुरस्तात्

कर्णे लोलः कथयितुमभूदाननस्पर्शलोभात् ।

सोऽतिक्रान्तः श्रवणविषयं लोचनाभ्यामदृश्य-

स्त्वामुत्कण्ठाविरचितपदं मन्मुखेनेदमाह ॥४०॥

He whispered into your ear, what he could have well told you aloud in the presence of friends, hoping thus to touch your lovely face. Now he is beyond the pale of vision or of hearing. Thus he speaks but through my lips the sweet numbers born of yearning. (40).

दयामास्वङ्गं चकितहरिणीप्रक्षणे दृष्टिपातं
 वक्त्रच्छायां शशिनि शिखिनां बर्हभारेषु केशान् ।
 उत्पश्यामि प्रतनुषु नदीवीचिषु भ्रूविलासान्
 हन्तंकस्मिन् क्वचिदपि न ते चण्डि सादृश्यमस्ति ॥४१॥

I can detect a little of your form in supple vines, your glances in the eyes of a startled doe, your face in the Moon. Your tresses vie with peacock's plumage. But do not frown; for, in no object is there full likeness of you. (41).

त्वामालिख्य प्रणयकुपितां घातुरागैः शिलाया-
 मात्मानं ते चरणपतितं यावदिच्छामि कर्तुम् ।
 अस्त्रं स्तावन्मुहुरपचितं दृष्टिरालुप्यते मे
 क्रूरस्तस्मिन्नपि न सहते सङ्गमं नौ कृतान्तः ॥४२॥

As I paint with mine dyes your likeness on stone—you are pouting and I am begging pardon at your feet—tears gather to hang like a curtain over my eyes. Thus, even here cruel fate does not allow our union. (42).

मामाकाशप्रणिहितभुजं निर्दयाश्लेषहेतो-
 र्लब्धायास्ते कथमपि मया स्वप्नसंदर्शनेषु ।
 पश्यन्तीनां न खलु बहुशो न स्थलीदेवतानां
 मुक्तास्थूलास्तरुसलयेष्वश्रुलेशाः पतन्ति ॥४३॥

Having found you in dreams with great trouble, I wander with arms outstretched for a warm embrace. The woodland deities often see me distraught. Their tears, as big as pearls, drop copious in tender shoots of trees. (43).

भित्त्वा सद्यः किसलयपुटान् देवदारुद्रुमाणां
 ये तत्क्षीरस्रुतिसुरभयो दक्षिणेन प्रवृत्ताः ।
 आलिङ्ग्यन्ते गुणवति मया ते तुषाराद्रिवाताः
 पूर्वं स्पृष्टं यदि किल भवेदङ्गमेभिस्तवेति ॥४४॥

The tender shoots of Devadāru uncurl because of the breezes, blowing from the South, the fragrance of their milky juices spreads. O paragon of virtue, I clasp those breezes from the Mountain of snow in the hope that earlier they may have touched you too. (44).

संक्षिप्येत क्षण इव कथं दीर्घयामा त्रियामा
 सर्वाविस्थास्वहरपि कथं मन्दमन्दातपं स्यात् ।
 इत्थं चेतश्चटुलनयने दुर्लभप्रार्थनं मे
 गाढोष्माभिः कृतमशरणं त्वद्वियोगव्यथाभिः ॥४५॥

'Can I reduce night's three time-spans to a moment's space ? Or temper the day to curb its intense heat ? O tremulous-eyed, my mind, thus set on impossible ways, is helpless in intense agony from the pangs of separation. (45).

नन्वात्मानं बहु विगणयन्नात्मनेवावलम्बे
 तत्कल्याणि त्वमपि नितरां मा गमः कातरत्वम् ।
 कस्यात्यन्तं सुखमुपनतं दुःखमेकान्ततो वा
 नीचैर्गच्छत्युपरि च दशा चक्रनेमिक्रमेण ॥४६॥

Indeed, I sustain myself somehow by many a reverie. O my good fortune, please subdue the anguish of your Soul. Nobody is destined only to happiness or to pain. The wheel of life takes one up and down by turn. (46).

शापान्तो मे भुजगशयनादुत्थिते शार्ङ्गपाणो
 शेषान् मासान् गमय चतुरो लोचने मीलयित्वा ।
 पञ्चादावां विरहगुणितं तं तमात्माभिलाषं
 निर्वेक्ष्यावः परिणतशरच्चन्द्रिकासु क्षपासु ॥४७॥

My curse must end when He with the horned bow
 (Lord Viṣṇu) rises from the serpent-bed beneath the sea.
 Abide these four months of the rainy season which remain,
 with closed eyes. Then at last we twain shall meet and
 enjoy every single one of our desires, nursed through separation,
 in the full-moon autumn nights. (47).

भूयश्चाह त्वमपि शयने कण्ठलग्ना पुरा मे
 निद्रां गत्वा किमपि रुदती सस्वनं विप्रबुद्धा ।
 सान्तर्हासं कथितमसकृत् पृच्छतश्च त्वया मे
 दृष्टः स्वप्ने कितव ! रमयन् कामपि त्वं मयेति ॥४८॥

(Your husband further said:) ‘‘Long ago, you once
 went to sleep, clinging to me and suddenly you cried aloud.
 When importuned time and again, you answered with a
 wan smile, tears streaming: ‘O rogue, I saw you in my
 dreams frolicking with another woman.’ (48).

एतस्मान्मां कुशलिनमभिज्ञानदानाद्विदित्वा
 मा कौलीनादसितनयने मय्यविश्वासिनी भूः ।
 स्नेहानाहुः किमपि विरहे ध्वंसिनस्ते त्वभोगा-
 दिष्टे वस्तुन्युपचितरसाः प्रेमराशीभवन्ति ॥४९॥

Let this message trusted to the cloud free your mind
 from doubts bred by rumour about my well-being. Affect-
 CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

ion does not die from separation, though they say so. But starved, it grows in savour for its loved object, until it reaches a massive volume, O amazed-eyed ?" (49).

आश्वास्यैवं प्रथमविरहोदप्रशोकां सखीं ते

शैलादाशु त्रिनयनवृषोत्खातकूटान्निवृत्तः ।

साभिज्ञानप्रहितकुशलैस्तद्वचोभिर्ममापि

प्रातः कुन्दप्रसवशिथिलं जीवितं धारयेथाः ॥५०॥

Console thus your friend who suffers severely on her very first separation from me. Then turn back from the lofty range whose peaks are up by the bull Nandi belonging to the three-eyed God Śiva. Please bring some token, some word, from her to sustain me, whose life otherwise droops like Kunda blooms in the morning. (50).

कच्चित्सौम्य व्यवसितमिदं बन्धुकृत्यं त्वया मे

प्रत्यादेशान्न खलु भवतो धीरतां कल्पयामि ।

निःशब्दोऽपि प्रदिशसि जलं याचितश्चातकेभ्यः

प्रत्युक्तं हि प्रणयिषु सतामीप्सितार्थक्रियैव ॥५१॥

Are you resolved, O gracious one, to carry this out for a friend ? Though you are silent I do not doubt it, for, I know you to be grave. When the Cātaka birds beseech you, without a word you grant them water. Action wished for is the response of the good to their suppliants. (51).

एतत् कृत्वा प्रियमनुचितप्रार्थनावर्तितो मे

सौहार्दाद्वा विधुर इति वा मय्यनुक्रोशबुद्ध्या ।

इष्टान् देशान् विचरं जलद ! प्रावृषा सम्भृतश्रीः
 मा भूदेवं क्षणमपि च ते विद्युता विप्रयोगः ॥५२॥

Having fulfilled my unworthy prayer as a call of friendship or out of the sense of pity on one who is in exile, wander where you will in these realms with your glory augmented by rain. May you never suffer even for a moment a separation from your spouse, the lightning! (52).



कुमारसम्भवम्
KUMĀRASAMBHAVA



INTRODUCTION

THE *Kumārasambhava* of Kālidāsa is a tour-de-force of literary effort of a very high order, and is in fact the oriflamme of Indian poetic genius. It is a gem among Kālidāsa's poetic works. It sings of divine love and of the strife between Tāraka's demon hosts and godly hosts led by Kumāra, in which ultimately Asura Tāraka is worsted. It is based on a legend of the Śivapurāṇa.

Canto—I :—

There to the north is the mountain Himālaya. It stretches itself like a measuring rod dipping in the oceans eastern and western, a miracle of beauty astounding, a mine of mineral dyes wherewith heaven's nymphs embellish their limbs.

Dark and white rows of clouds scud across its spours, to shed numberless weary travellers. The lion's pug-marks, the Kirātas notice; the winds the bamboo hollows fill, sweet music to make, the mind to enchant; there the phosphorous plants illumine the mouths of caves, dark and wide, to light Śabara's love play. He protects darkness murky in his caverns, like owls scurrying swiftly to hide their faces being afraid of day's light.

He (Himālaya) married Menā and as the winged days flew on, she was with child. In due time she gave birth to Maināka, the husband of Nāga damsels, and Satī who was Siva's spouse. And the king of mountains begot on her the auspicious Satī; she, who was chaste after she was born, waxed day by day, like the digit of the moon, and developed a beauty of a kind ineffable.

Her relations, to whom she was dear, named her Pārvatī; to her came learning of a previous birth. She

came of an age, which comes after childhood. Nārada, while wandering at will, saw his (Himālaya's) daughter by his side. The mountain could not prevail upon Śiva to accept the hand of his daughter, because he did not sue for it.

Lord Śiva performed penance, with some desire in his mind; and the lord of mountains welcomed him asking his daughter to wait upon him, with her friends. Gathering flowers for offering, and sweeping the floor of the altar, and bringing Kuśa grass she waited upon Girīśa every day.

Canto—II :—

At that time, the gods, troubled by the demon Tāraka, went to the creator and praised him. Having heard their praises, the god answered "O ye gods ! Why are you afraid ?" The gods replied "The great demon Tāraka growing impudent, through a boon you granted, has risen like a comet to devastate the world. The creator said, "So you try to attract the heart of Śiva; only two are able to bear his seed—Umā and my watery form."

Canto—III :—

The thousand eyes of Indra fell upon Kāma, who stood before him with folded hands, and said, 'What do you seek to accomplish in the world ?' Indra replied, 'The gods desire a commander-in-chief to be born out of the seed of Bhava, for victory. I have heard from heavenly nymph that the daughter of the mountain, at the behest of her father, is waiting upon Lord Śiva, who is practising penance upon the upper reaches of the mountain. Try that the self-restrained daughter of Himādri is liked by him. Kāma, accompanied by Rati, went to Śiva's Āśrama. He was also accompanied by his friend Spring,

who appeared in the forest. Then approached Pārvatī, accompanied by her friends in the forest, and offered to Śiva a rosary of lotus-seeds. He was about to accept it when the god of love placed a shaft powerful upon his bow. Then Śaṁkara curbed the agitation of his senses with strong will, and looking for its cause, directed his gaze to the ends of the quarters and saw Kāma; Then all at once, a flame of fire shot from his third eye, and consumed Kāma to ashes. Pārvatī felt that her heart's desire was of no avail and she was led homewards by Himādri.

Canto—IV :—

Then Rati fell into a swoon and when she opened her eyes, she lamented wildly at the sight of her husband's ashes. She said, "Thou didst leave me without cause; I shall smear these lovely ashes of my husband to my breasts, and lay myself on the funeral pyre. Oh fie upon the transience of human life !" A voice from the sky comforted her, saying, "O wife of Kusumāyudha ! preserve this thy body; for you are destined to be united with thy husband." Thus Rati, wilted by that calamity, awaited the end of that calamity.

Canto—V :—

Pārvatī told her noble father her will to stay in the forest, to observe the vow of penance till she reaped her heart's desire. A handsome hermit, who came to the forest, asked Umā, if what her friends told was mere chaffing. Then Pārvatī said that she longed to marry Śiva. The hermit said that he could not commend her choice and spoke in derogatory terms about Śiva. This Pārvatī resented bitterly. "Do thou stop this brat," said Pārvatī to her friend, and moved away from that place. Now Śiva revealed himself, and said, "O beautiful lady ! from now

on, I am thy slave, won by thy penance." The moment Candraśekhara spoke thus, she gave up her fatigue born of her penance; for labour renovates one when its fruit is reaped.

Canto—VI :—

Then Gaurī sent her friend to Lord Śiva, requesting him to honour the Lord of mountains. Śiva then went to the Saptarṣis with Arundhatī in their midst. They said, 'Blessed were they in that they had a direct vision of the lord.' Śiva then told them that they should request the mountain to bestow his daughter in marriage upon him. The sages then went to Himālaya's capital, and requested him to bestow his daughter on Śiva in marriage. Himālaya consented to the match and Pārvatī was joined in wedlock to Śiva.

Canto—VII :—

After elaborate preparations of marriage, Hara and his bride were joined in wedlock, and received the blessings of their relations, Arundhatī and the seven mothers amongst them. And then Śiva and Pārvatī entered their palace, where they enjoyed marital happiness.

Canto—VIII :—

They went to Gandhamādana, where they indulged in various sexual pleasures; but they were not surfeited with those pleasures like the submarine fire with the flood of waters.

Canto—IX :—

Thus while he was savouring the pleasures of love, a pigeon, who was no other than Agni, entered the chamber and sought on behalf of Indra and the gods, a commander

to lead the godly hosts against the demon Tāraka. Śiva deposited his infallible semen in Fire. The moon-crested god, dwelling on Kailāsa, pleased with various kinds of enjoyments with Pārvatī, rejoiced in the company of his submissive Gaṇas.

Canto—X :—

Then Agni bearing Śiva's semen approached Indra, and was advised to cast it in the Ganges, who would receive it. The seed of Hara passed from Agni to the Ganges, and it emerged pure from her. The Kṛttikās went to the Ganges for bathing, and received from her (i.e. Ganges) Hara's semen. The wise Kṛttikās, unable to bear it, cast it in a forest of reeds, and from it was born, with immeasurable splendour, a child with six mouths.

Canto—XI :—

There was a great dispute between the Ganges, the Kṛttikās and Agni, to take the divine child. Śiva and Pārvatī came to that place and Pārvatī asked Hara, whose child it was. She was told by Śiva that it was her son, the delight of the world. Pārvatī took hold of the child and caressed it.

A great festival was held to celebrate the birth of the child. The child indulged in most graceful childish games, and attained on the sixth day fresh youth and talents; and he became a master of all the weapons and all the lores.

Canto—XII :—

Indra came with all the gods to Śiva's palace; and Śiva said "On being requested by the gods to give them a leader, I appoint my son Kumāra to the command of your army." Kumāra accepted the command of his father and Indra was overjoyed.

Canto—XIII :—

Kumāra took leave of Śiva, his father, and followed by the gods, traversed the path of stars, and reached heaven. Kāśyapa and the mother of the gods blessed him, and the gods and Kumāra marched forth to fight against Tāraka.

Canto—XIV :—

Egged on by the son of Andhaka, all together girded up their loins to kill forcibly their enemy, the great demon Tāraka. The dust, raised by the army from the ground, as it was hanging in the sky, was tawny owing to the glow of untimely twilight. And so the army marched on, and rent the skies with their war-cries.

Canto—XV :—

The great demons heard that Kumāra was leading the godly hosts against them, and they trembled with fear. And evil portents appeared before them and they felt more uneasy. Although fearing disaster, they marched forth. The two armies sought to annihilate each other in battle; and a great outcry was raised by them, that filled the hollows of space.

Canto—XVI :—

A great battle was fought, in which the two armies clashed violently together. While thus they clashed, Tāraka advanced to Indra and the other gods to fight against them.

Canto—XVII :—

The Asura said to the child warrior, "Thou art fighting against odds; wisely retreat from battle". The son of Īśa released his Śakti against the sovereign lord of the Asuras, and brought his head to his heels. There fell upon the head of Kumāra a shower of Kalpa flowers. Indra and the gods congratulated the might of the arms of Tāraka's foe.

कुमारसम्भवम् ।

अस्त्युत्तरस्यां दिशि देवतात्मा हिमालयो नाम नगाधिराजः ।
पूर्वापरौ तोयनिधौ वगाह्य स्थितः पृथिव्या इव मानदण्डः ॥१॥

There is to the North, a mountain, named Himālaya, whose soul is a deity, with his spurs diving into the Eastern and Western ocean; he stands as the measuring rod of the earth. (1).

यं सर्वशैलाः परिकल्प्य वत्सं मेरौ स्थिते दोग्धरि दोहदक्षे ।
भास्वन्ति रत्नानि महौषधीश्च पृथूपदिष्टां दुदुर्ध्वरित्रीम् ॥२॥

All the mountains looked upon him as their calf, while Meru stood as the milk-man, intent on milking; they milked sparkling gems and herbs of great potency, of the earth, who had assumed the form of a cow, while Pṛthu directed the operation. (2).

अनन्तरत्नप्रभवस्य यस्य हिमं न सौभाग्यविलोपि जातम् ।
एको हि दोषो गुणसन्निपाते निमज्जतीन्दोः किरणेष्विवाङ्कः ॥३॥

And of him, of countless gems the source : he was not shorn of his beauty by snow; for, one flaw is easily lost in a conglomeration of virtues, as the Moon's spot blemishes not the moon, as it is sunk in the bright beams, whose gloam is divided between strips of clouds. (3).

यश्चाप्सरोविभ्रममण्डनानां सम्पादयित्रीं शिखरैर्विभर्ति ।

बलाहकच्छेदविभक्तरागामकालसन्ध्यामिव घातुमत्ताम् ॥४॥

He bears on his peaks, rich minerals, like untimely twilight, which help the nymphs of heaven, to fashion their amorous decorations. (4).

आमेखलं सञ्चरतां घनानां छायामधःसानुगतां निषेव्य ।
उद्वेजिता वृष्टिभिराश्रयन्ते शृङ्गाणि यस्यातपवन्ति सिद्धाः ॥५॥

Persons on the way to salvation, having enjoyed the shadows of the clouds fallen below its peaks, while these clouds scurry over the slopes, being frightened by showers, resort to its sun-lit peaks. (5).

पदं तुषारस्तुतिधौतरवतं यस्मिन्नदृष्ट्वाऽपि हतद्विषानाम् ।
विदन्ति मार्गं नखरन्ध्रमुक्तेर्मुक्ताफलैः केसरिणां किराताः ॥६॥

Where the Kirātas notice the lion's pug-marked, blood-stained trail, which has the blood washed by snow,—(lions) who have killed the elephants,—by the pearls dropped from the hollows of their claws, without seeing it. (6).

न्यस्ताक्षरा धातुरसेन यत्र भूर्जत्वचः कुञ्जरबिन्दुशोणाः ।
व्रजन्ति विद्याधरमुन्दरीणामनङ्गलेखक्रियोपयोगम् ॥७॥

Where the Bhūrja-barks, red like spots on the elephant's body, whereon are written letters in mineral ink, serve the purpose of Vidyādhara ladies, as love-letters. (7).

यः पूरयन् कीचकरन्ध्रभागान् दरीमुखोत्थेन समीरणेन ।
उद्ग्रास्यतामिच्छति किन्नराणां तानप्रदायित्वमिवोपगन्तुम् ॥८॥

Who, filling the hollows of the bamboos, by wind rising from the mouth of the valley, as if to add melody to the song of Kinnaras, are about to start singing. (8).

कपोलकण्डूः करिभिर्विनेतुं विघट्टितानां सरलद्रुमाणाम् ।

यत्र स्रुतक्षीरतया प्रसूतः सानूनि गन्धः सुरभीकरोति ॥६॥

Where, the odour of milky juice of Sarala trees, whose barks are rubbed away by elephants, who scratch their temples to allay the itching of them, makes the peaks fragrant. (9).

वनेचराणां वनितासखानां दरोगृहोत्सङ्गनिषक्तभासः ।

भवन्ति यत्रौषधयो रजन्यामतैलपूराः सुरतप्रदीपाः ॥१०॥

Where the phosphorous herbs serve as lamps, burning without oil, illumining the broad mouths of the valleys to light the love-play of the foresters, accompanied by their wives. (10).

उद्वेजयत्यङ्गुलिपार्ष्णिभागान् मार्गे शिलीभूतहिमेऽपि यत्र ।

न दुर्वहश्रोणिपयोधरार्त्ता भिन्दन्ति मन्दां गतिमश्वमुख्यः ॥११॥

Though the frozen snow distressed the heels and toes, of the Kinnara women, yet they did not give up their slow gait, afflicted as they were, by the unbearable weight of their hips. (11).

दिवाकराद्रक्षति यो गुहासु लीनं दिवाभीतमिवाऽन्धकारम् ।

क्षुब्धेऽपि नूनं शरणं प्रपन्ने ममत्वमुच्चैःशिरसां सतीव ॥१२॥

He, who protects darkness, which like an owl, has hidden itself in his caves; for the good and the great spurn not the suppliant, however lowly his state. (12).

लाङ्गूलविश्लेषविसर्पिशोभैरितस्ततश्चन्द्रमरोच्चिगोरैः ।

यस्याऽर्थयुक्तं गिरिराजशब्दं कुर्वन्ति बालव्यजनैश्चमर्यैः ॥१३॥

For, the Camarī deer, by tossing about their tails, whose gleam is white like moon-beams, as it is dispersed in all directions, give significance to his title "the king of mountains", as if by waving over him the Cāmaras. (13).

यत्रांशुकाक्षेपविलज्जितानां यदृच्छया किम्पुरुषाऽङ्गनानाम् ।
दरीगृहद्वारविलम्बिबिम्बास्तिरस्करिण्यो जलदा भवन्ति ॥१४॥

Where wives of Kinnaras being sansculotte, their garments being snatched from them, are filled with shame; and the clouds, whose masses, hanging over the portals of their cave-houses, serve as screens. (14).

भागीरथीनिर्भरसीकराणां वोढा मुहुः कम्पितदेवदारुः ।
यद्वायुरन्विष्टमृगैः किरातैरासेव्यते भिन्नशिखण्डिबर्हः ॥१५॥

Whose breezes, charged with spray from the current of the Bhāgīrathī, and which make the Devadāru trees to quake, are enjoyed by the Kirātas, as they breathe in welcome freshness, over the wearied faces of these hunters, when they quit the chase, and which have scattered the peacock's plumage. (15).

सप्तर्षिहस्तावचितावशेषाप्यधो विवस्वान्परिवर्तमानः ।
पद्मानि यस्याऽग्रसरोरुहाणि प्रबोधयत्यूर्ध्वमुखैर्मयूखैः ॥१६॥

And as the sun revolves below its peaks, he breathes life into the lotuses, which bloom far aloft in the pools on the high Himālayan steeps and which remain after the Saptarṣis have culled them with their hands. (16).

यज्ञाङ्गयोनित्वमवेक्ष्य यस्य सारं धरित्रीधरणक्षमं च ।

प्रजापतिः कल्पितयज्ञभागं शैलाधिपत्यं स्वयंमन्वजिष्ठम् ॥१७॥

And marking him as the source of the materials of sacrifice, and marking his strength, as well able to support the earth, the creator bade him share in the sacrifice, and himself attended his installation as king of the mountains. (17).

स मानसीं मेरुसखः पितृणां कन्यां कुलस्य स्थितये स्थितिज्ञः ।
मेनां मुनीनामपि माननीयामात्माऽनुरूपां विधिनोपयेमे ॥१८॥

He, obedient to the law divine, married Menā, according to proper rites, the mind-born daughter of the manes, for the continuation of his line,—(she) who was respected by the sages and who was worthy of him in every way. (18).

कालक्रमेणाऽय तयोः प्रवृत्ते स्वरूपयोग्ये सुरतप्रसङ्गे ।
मनोरमं यौवनमुद्वहन्त्या गर्भोऽभवद् भूधरराजपत्न्याः ॥१९॥

As the season winged with love flew on, and as they indulged in love-play, proper to their spirits, she, the wife of the king of mountains, who was so lovely, was with child. (19).

असूत सा नागवधूपभोग्यं मैनाकमम्भोनिधिबद्धसख्यम् ।
क्रुद्धेऽपि पक्षच्छिदि वृत्रशत्राववेदनाज्ञं कुलिशक्षतानाम् ॥२०॥

In due time, she gave birth to a son, Maināka, who was to be the husband of the Nāga damsels, and who had formed friendship with the ocean, and even when, Vṛtra's foe was wroth, he did not know the anguish, caused by the thunderbolt of Indra, as he clipped the wings of mountains. (20).

अथाऽवमानेन पितुः प्रयुक्ता दक्षस्य कन्या भवपूर्वपत्नी ।
सती सती योगविसृष्टदेहा तां जन्मने शैलवधूं प्रपेदे ॥२१॥

Then, the chaste Satī, Dakṣa's daughter, and the former wife of Śiva, impelled by the insult to her father, shuffled off her body by the pathway of yoga, and resorted to the spouse of the mountain for birth. (21).

सा भूधराणामधिपेन तस्यां समाधिमत्यामुदपादि भव्या ।
सम्यक्प्रयोगादपरिक्षतायां नीताविवोत्साहगुणेन सम्पत् ॥२२॥

And the king of mountains begot on her, the auspicious Satī—she—who was chaste, and was observing vows, as the power of energy produces wealth, in association with political wisdom. (22).

प्रसन्नदिक्पांसुबिविक्तवातं शङ्खस्वनाऽनन्तरपुष्पदृष्टि ।
शरीरिणां स्थावरजङ्गमानां सुखाय तज्जन्मदिनं बभूव ॥२३॥

The quarters were serene, and the winds were free from specks of dust, and there was a shower of flowers, after the blare of conches; the day of her birth made for happiness, for both mobile and immobile beings. (23).

तया दुहित्रा सुतरां सवित्री स्फुरत्प्रभामण्डलया चकासे ।
विदूरभूमिर्नवमेघशब्दादुद्भिन्नया रत्नशलाकयेव ॥२४॥

The mother shone all the more, with that daughter, as the mine of turquoise, which shines, by spurting pencils of gems. (24).

दिने दिने सा परिवर्धमाना लब्धोदया चान्द्रमसीव लेखा ।
पुपोष लावण्यमयान्विशेषाञ्ज्योत्स्नान्तराणीव कलान्तराणि ॥२५॥

After she was born, as she waxed day by day, like the digit of the moon, she developed special features of beauty,

as the digits of the moon, when concealed in moon-light. (25).

तां पार्वतीत्याभिजनेन नाम्ना बन्धुप्रियां बन्धुजनो जुहाव ।

उ मेति मात्रा तपसो निषिद्धा पश्चादुमाख्यां सुमुखी जगाम ॥२६॥

Her relations, to whom she was dear, named her Pārvati; then as her mother forbade her, with the words 'U' 'Oh child' and 'Mā, Don't', from the practice of penance, she, this girl with a lovely face, came thereafter to be known by the name, 'Umā'. (26).

महीभृतः पुत्रवतोऽपि दृष्टिस्तस्मिन्नपत्ये न जगाम तृप्तिम् ।

अनन्तपुष्पस्य मधोर्हि चूते द्विरेफमाला सविशेषसङ्गा ॥२७॥

The eyes of the mountain, were not satisfied with looking at that child; for spring, albeit full of a variety of flowers yet the bee has a special attachment for the Mango-blossom. (27).

प्रभामहत्या शिख्येव दीपस्त्रिमागंयेव त्रिदिवस्य मार्गः ।

संस्कारवत्येव गिरा मनीषी तया स पूतश्च विभूषितश्च ॥२८॥

As the lamp with a highly refulgent flame, as the savanna of the sky by the triple-streamed Bhāgirathī, as a wise man by speech is grammatically pure, so was he more embellished and purified by her. (28).

मन्दाकिनीसंकतवेदिकाभिः सा कन्दुकैः कृत्रिमपुत्रकैश्च ।

रेमे मुहुर्मध्यगता सखीनां क्रीडारसं निर्विशतीव बाल्ये ॥२९॥

She seemed to enjoy the relish of sport in her child-

hood, in the midst of her friends, with making platforms of sand, with balls and with dolls. (29).

तां हंसमालाः शरदीव गङ्गां महौषधिं नक्तमिवात्मभासः ।
स्थिरोपदेशामुपदेशकाले प्रपेदिरे प्राक्तनजन्मविद्याः ॥३०॥

To her came the learning of her previous birth,— (her) whose learning left a deep impression, like flights of swans in autumn to the Ganges as at night their own refulgence, to the great herbs. (30).

असम्भृतं मण्डनमङ्गयष्ट्रेनासवाख्यं करणं मदस्य ।
कामस्य पुष्पव्यतिरिक्तमस्त्रं बाल्यात्परं सास्य वयः प्रपेदे ॥३१॥

She reached the age, which comes after the age of childhood, which is an inborn embellishment of the body, an agent of intoxication other than wine, a weapon of the God of love other than flowers. (31).

उन्मीलितं तूलिकयेव चित्रं सूर्यांशुभिर्भिन्नमिवाऽरविन्दम् ।
बभूव तस्याश्चतुरत्नशोभि वपुर्विभक्तं नवयौवनेन ॥३२॥

Her body, as revealed by youth, was like a painting, developed with a brush, or like a lotus, blooming into life at the touch of the rays of the sun, looked beautiful, perfect in all limbs. (32).

अभ्युन्नताङ्गुष्ठनखप्रभाभिर्निक्षेपणाद्रागमिवोद्गिरन्तौ ।
आजह्लुतुस्तच्चरणौ पृथिव्यां स्थलारविन्दश्रियमव्यवस्थाम् ॥३३॥

Her feet, with the big toe and its nail raised up, oozing out the dye, by being planted on the earth, robbed the beauty of the moving land-growing lotus-plant. (33).

सा राजहंसैरिव सन्नताङ्गी गतेषु लीलाञ्चितविक्रमेषु ।
व्यनीयत प्रत्युपदेशलुब्धैरादित्सुभिर्नूपुरसिञ्जितानि ॥३४॥

She seemed to be instructed by the swans, in graceful, light tripping movement; she, of stooping limbs, who were eager to learn from her, desiring to impart to her the jingling of anklets. (34).

वृत्तानुपूर्वे च न चाऽतिदीर्घे जङ्घे शुभे सृष्टवतस्तदीये ।
शेषाङ्गनिर्माणविधौ विधातुर्लाविष्य उत्पाद्य इवास यतनः ॥३५॥

The creator, having fashioned her legs, round and tapering from the knee down, had to make an effort in producing beauty for fashioning the remaining limbs. (35).

नागेन्द्रहस्तास्त्वचिकर्कशत्वादेकान्तशैत्यात्कदलीविशेषाः ।
लब्ध्वाऽपि लोके परिणाहि रूपं जातास्तदूर्वरूपमानबाह्याः ॥३६॥

The trunks of elephants, because of the toughness of their skin and plantain-stalks, because of their extreme coolness, were outside the pale standards of comparison for her thighs. (36).

एतावता नन्वनुमेयशोभि काञ्चीगुणस्थानमनिन्दितायाः ।
आरोपितं यद्गिरिशेन पश्चादनन्यनारीकमनीयमङ्गम् ॥३७॥

Thus, the hips, whose loveliness was inferrable, which were clasped by the golden girdle, of this flawless damsel, were taken in his lap by Lord Śiva, an honour not shared by any other lady. (37).

तस्याः प्रविष्टा नतनाभिरन्ध्रं रराज तन्वी नवलोमराजिः ।
नीवीमतिक्रम्य सितेतरस्य तन्मेखलामध्यमणेरिवाऽर्चिः ॥३८॥

The tiny line of soft hair crossing the knot of her

garment entered her deep navel, and shone like the sapphires, which shines at the middle of her girdle. (38).

मध्येन सा वेदिविलग्नमध्या वलित्रयं चारु बभार बाला ।
आरोहणार्थं नवयौवनेन कामस्य सोपानमिव प्रयुक्तम् ॥३९॥

She, whose waist was thin as an altar, bore on it three folds of skin, which were designed as a stairway by fresh youth, to enable love to ascend. (39).

अन्योन्यमुत्पीडयदुत्पलाक्ष्याः स्तनद्वयं पाण्डु तथा प्रवृद्धम् ।
मध्ये यथा श्याममुखस्य तस्य मृणालसूत्रान्तरमप्यलभ्यम् ॥४०॥

Her twin breasts grew in such a manner that they pressed against each other, so that between them, whose nipples were dark, even a slender thread of a lotus-stalk could not find a way. (40).

शिरीषपुष्पाऽधिकसौकुमार्यो बाहू तदीयाविति मे वितर्कः ।
पराजितेनापि कृतौ हरस्य यौ कण्ठपाशौ मकरध्वजेन ॥४१॥

I surmise that her arms were more delicate than Śirīṣa flowers; for vain was Madana's strife with Śiva, till he chose those chains to bind his conqueror, Hara, fast. (41).

कण्ठस्य तस्याः स्तनबन्धुरस्य मुक्ताकलापस्य च निस्तलस्य ।
अन्योन्यशोभाजननाद् बभूव साधारणो भूषणभूष्यभावः ॥४२॥

Her neck, uplifted owing to her breasts, and the round pearls in her necklace, by producing beauty each in the other, shared in common the relation of the embellisher and the embellished. (42).

चन्द्रं गता पद्मगुणान्न भुङ्क्ते पद्माश्रिता चान्द्रमसीमभिख्याम् ।
उमामुखं तु प्रतिपद्य लोला द्विसंश्रयां प्रीतिमवाप लक्ष्मीः ॥४३॥

The Goddess of beauty, when with the moon, does not enjoy the virtues of the lotus, and, when with the lotus, the lustre of the moon; but by resorting to the face of Umā, had the satisfaction of resorting to both. (43).

पुष्पं प्रवालपहितं यदि स्यान्मुक्ताफलं वा स्फुटद्विद्रुमस्थम् ।
ततोऽनुकुर्याद्विशदस्य तस्यास्ताम्रौष्ठपर्यस्तरुचः स्मितस्य ॥४४॥

If a flower were to nestle snugly in tender leaves, or a fair pearl were to be set in fair coral, then would either of them imitate the beauty of her smile, which flasheth on her red lips. (44).

स्वरेण तस्याममृतस्रुतेव प्रजल्पितायामभिजातवाचि ।
अप्यन्यपुष्टा प्रतिकूलशब्दा श्रोतुवितन्त्रीरिव ताडयमाना ॥४५॥

On hearing voice, which seemed to drip nectar, when she spoke sweetly, the coil's voice was repugnant to the ear of the hearer tuneless as the jarring note on a lute. (45).

प्रवातनीलोत्पलनिविशेषमधीरविप्रेक्षितमायताक्ष्या ।
तया गृहीतं नु मृगाङ्गनाभ्यस्ततो गृहीतं नु मृगाङ्गनाभिः ॥४६॥

The glances of the long-eyed one, tremulous as a blue lotus in a blast of wind,—did she borrow them from the does, or did they borrow them from her ? (46).

तस्याः शलाकाञ्जननिर्मितेव कान्तिभ्रुवोरायतलेखयोर्वा ।
तां वीक्ष्य लीलाचतुरामनङ्गः स्वचापसौन्दर्यमदं मुमोच ॥४७॥

The charm of her long eye-brows, lovely through their graceful play, seemed to be produced by pencils of collyrium; on observing that, the God of love, so adept in graces, gave up his pride for the beauty of his bow. (47).

लज्जा तिरश्चां यदि चेतसि स्यादसंशयं पर्वतराजपुत्र्याः ।
तं केशपाशं प्रसमीक्ष्य कुर्युर्बालिप्रियत्वं शिथिलं चमयः ॥४८॥

If, the sense of shame ever touched the hearts of lower animals, undoubtedly on seeing that braid of hair of the daughter of the mountain, the Camarī deer would relax their pride in their bushy tails. (48).

सर्वोपमाद्रव्यसमुच्चयेन यथाप्रदेशं विनिवेशितेन ।
सा निर्मिता विश्वसृजा प्रयत्नादेकस्थसौन्दर्यदिदृक्षयेव ॥४९॥

She was created by the creator, with great effort, from all materials of standards of comparison moulding each limb, as if the world's creator would behold all beauty centred in a single mould. (49).

तां नारदः कामचरः कदाचित्कन्यां किल प्रेक्ष्य पितुः समीपे ।
समादिदेशैकवधूं भवित्रीं प्रेम्णा शरीरार्धहरां हरस्य ॥५०॥

Nārada, while wandering at will, saw her near her father and prophesied that she would be the bride-to-be of Śiva, sharing through love half his body. (50).

गुरुः प्रगल्भेऽपि वयस्यतोऽस्यास्तस्थौ निवृत्तान्यवराभिलाषः ।
ऋते कृशानोर्न हि मन्त्रपूतमर्हन्ति तेजांस्यपराणि हव्यम् ॥५१॥

The father albeit, she was of an age, ripe for marriage, withdrew his desire for any other bridegroom; for except

fire, no other lustre deserves an oblation, consecrated by Mantras. (51).

अयाचितारं न हि देवदेवमद्रिः सुतां ग्राहयितुं शशाक ।
अभ्यर्थनाभङ्गभयेन साधुर्माध्यस्थमिष्टेऽप्यवलम्बतेऽर्थे ॥५२॥

The mountain could not prevail upon Śiva, the God of Gods, to accept his daughter, since he did not sue for her hand; a good man, for fear that his request may be repulsed, assumes an attitude of indifference, towards even a highly desired object. (52).

यदेव पूर्वं जनने शरीरं सा दक्षरोषात्सुदती ससर्ज ।
तदा प्रभृत्येव विमुक्तसङ्गः पतिः पशूनामपरिग्रहोऽभूत् ॥५३॥

When through Dakṣa's wrath, the beautiful lady shuffled off her mortal coil, in her previous birth, since that time on, the Lord of beings indifferent to worldly pleasure, remained unmarried. (53).

स कृत्तिवासास्तपसे यतात्मा गङ्गाप्रवाहोक्षितदेवदारु ।
प्रस्थं हिमाद्रेर्मृगनाभिगन्धि किञ्चित्त्ववणत्किन्नरमध्युवास ॥५४॥

That God of the elephant-hide, controlling his senses for the performance of penances, resorted to a certain peak of the Himālayas, where the Devadāru trees were washed by the current of the Ganges, which was odorous, with the scent of musk, where the Kinnaras were singing in a low voice. (54).

गणा नमेरुप्रसवावतंसा भूर्जत्वचः स्पर्शवतीर्दधानाः ।
मनःशिलाविच्छुरिता निषेदुः शैलेयनद्वेषु शिलातलेषु ॥५५॥

The followers of Śiva, wearing as ear-ornaments the blossom of the Namerū, and wearing Bhūrja barks pleasant to touch and smearing Manassīla to their bodies sat on moss-covered blocks of stone. (55).

तुषारसङ्घातशिलाः खुराग्रैः समुल्लिखन्दर्पकलः ककुच्चान् ।
दृष्टुः कथञ्चिद् गवयैर्विविग्नैरसोढसिहध्वनिरुन्ननाद ॥५६॥

The humped bull (of Śiva) making a soft bellow through intoxication scratched blocks of snow with the points of his hooves, and not putting up with the lion's roar, bellowed aloud, and was looked at with difficulty, by the Gavayas (Bos gavaious). (56).

तत्राग्निमाधाय समित्समिद्धं स्वमेव सूर्यन्तरमष्टमूर्तिः ।
स्वयं विधाता तपसः फलानां केनाऽपि कामेन तपश्चचार ॥५७॥

There God Śiva who has eight forms, kindled the sacred fire, which is one of his own forms, which was blazing with the proffered oblations, performed penance, with some desire in mind, though himself, the creator of the fruit of penance. (57).

अनर्ध्यमर्ध्येण तमद्विनाथः स्वर्गोक्तमर्चितमर्चयित्वा ।
आराधनायाऽस्य सखीसमेतां समादिदेश प्रयतां तनूजाम् ॥५८॥

The Lord of Mountains received that invaluable one, with welcome offerings,—he who was worshipped by the gods, detailed his self-controlled daughter, along with her friends, to wait upon him. (58).

प्रत्यर्थिभूतामपि तां समाधेः शुश्रूषमाणां गिरिशोऽनुमेने ।
विकारहेतौ सति विक्रियन्ते येषां न चेतांसि त एव धीराः ॥५९॥

The Lord Śiva, allowed her to wait upon him, though she was an obstacle to the concentration of the mind; they alone are self-controlled, whose minds are not affected, when the cause thereof is present. (59).

अवचितबलिपुष्पा वेदिसम्मागंदक्षा

नियमविधिजलानां बर्हिषां चोपनेत्री ।

गिरिशमुपचचार प्रत्यहं सा सुकेशी

नियमितपरिखेदा तच्छिरश्चन्द्रपादः ॥६०॥

Gathering flowers for offering, and diligent in sweeping the altar, and fetching water for the performance of vows, and fetching Kuśa grass, thus she waited upon Giriśa every day, her fatigue being removed by the rays of the moon on his head. (60).

द्वितीयः सर्गः

तस्मिन् विप्रकृताः काले तारकेण दिवौकसः ।

तुरासाहं पुरोधाय धाम स्वायम्भुवं ययुः ॥१॥

At that time, the gods, troubled by the demon Tāraka, went to the abode of the self-created, (the creator), putting Indra at their head. (1).

तेषामाविरभूद्ब्रह्मा परिम्लानमुद्धश्रियाम् ।

सरसां सुप्तपद्मानां प्रातर्दीधितिमानिव ॥२॥

To them with their looks of woe, appeared the creator, as at the hour of the morn, does the sun, to a lake where- in lotuses are closed. (2).

अथ सर्वस्य धातारं ते सर्वे सर्वतोमुखम् ।
वागीशं वाग्भिरर्थ्याभिः प्रणिपत्योपतस्थिरे ॥३॥

Then all those Gods, waited upon the creator of all things, who has his mouths in four directions, and besought this Lord of speech, with truthful prayers. (3).

नमस्त्रिमूर्तये तुभ्यं प्राक्सृष्टेः केवलात्मने ।
गुणत्रयविभागाय पश्चाद्भेदमुपेयुषे ॥४॥

“Glory to thee, triple in form, who was of one uniform nature before creation, and who later underwent transformation into forms of triple quality. (4).

यदमोघमपामन्तरुप्तं बीजमज ! त्वया ।
अतश्चराचरं विद्वं प्रभवस्तस्य गीयसे ॥५॥

You are sung as the source of the world of mobile and immobile forms, which sprung into existence, from the germ you cast upon quickening waters. (5).

तिसृभिस्त्वमवस्थाभिर्महिमानमुदीरयन् ।
प्रलयस्थितिसर्गाणामेकः कारणतां गतः ॥६॥

You were the sole cause of the creation, dissolution, maintenance of the world, manifesting your greatness in triple form. (6).

स्त्रीपुंसावात्मभागौ ते भिन्नमूर्तेः सिसृक्षया ।
प्रसूतिभाजः सर्गस्य तावेव पितरौ स्मृतौ ॥७॥

Of thee, whose form is the universe, male and female were the parts, desiring to create; they were the parents of the creation that sprang into existence. (7).

स्वकालपरिमाणेन व्यस्तरात्रिन्दिवस्य ते ।

यौ तु स्वप्नावबोधौ तौ भूतानां प्रलयोदयो ॥८॥

Of thee, night and day that thou hast divided according to thy measure, are thy sleep and waking, are the rise and the dissolution of beings. (8).

जगद्योनिरयोनिस्त्वं जगदन्तो निरन्तकः ।

जगदादिरनादिस्त्वं जगदीशो निरीश्वरः ॥९॥

Thou art the cause of the universe, thyself causeless, the death of the universe, thyself deathless though; the beginning of the world, though thyself beginningless; the destroyer of the world, thyself without destruction. Thou, the master of the universe, thyself without a master. (9).

आत्मानमात्मना वेत्ति सृजस्यात्मानमात्मना ।

आत्मना कृतिना च त्वमात्मन्येव प्रलोयसे ॥१०॥

Thou art thyself capable of creating thyself by thyself, thou knowest thyself and thou art dissolved in thyself. (10).

द्रवः सङ्घातकठिनः स्थूलः सूक्ष्मो लघुगुरुः ।

व्यक्तो व्यक्तेतरश्चासि प्राकाम्यं ते विभूतिषु ॥११॥

Thou art of liquid form, and hard by mass, gross subtle, light and heavy, manifest and unmanifest, and thou actest according to thy will, towards the elements. (11).

उद्घातः प्रणवो यासां न्यायेस्त्रिभिर्दोरणम् ।

कर्म यज्ञः फलं स्वर्गस्तासां त्वं प्रभवो गिराम् ॥१२॥

Thou art the source of speech, that begins with the sacred syllable 'Om', which is uttered with the three accents, which results in action viz. sacrifice whose fruit is heaven. (12).

त्वामामनन्ति प्रकृतिं पुरुषार्थप्रवर्तिनीम् ।

तर्ह्यग्निमुदासीनं त्वामेव पुरुषं विदुः ॥१३॥

Thou art regarded as the primordial cause, which acts so as to accomplish the three ends of human existence, thou art known as the seer of that, thyself being indifferent. (13).

त्वं पितृणामपि पिता देवानामपि देवता ।

परतोऽपि परश्चासि विधाता वेधसामपि ॥१४॥

Thou art the father even of the fathers, the God of gods, greater than the great, the creator of creators. (14).

त्वमेव हव्यं होता च भोज्यं भोक्ता च शाश्वतः ।

वेद्यं च वेदिता चासि ध्याता ध्येयं च यत्परम् ॥१५॥

Thou art the oblation and the sacrificer, the object of enjoyment and the enjoyer, thou art the perceiver, and the object to be perceived, the meditator, and the highest object of meditation." (15).

इति तेभ्यः स्तुतीः श्रुत्वा यथार्था हृदयङ्गमाः ।

प्रसादाभिमुखो वेधाः प्रत्युवाच दिवौकसः ॥१६॥

Having heard their praises, that were true in their import, and that touched the heart, the creator who was disposed to favour, answered the gods, thus— (16).

पुराणस्य कवेस्तस्य चतुर्मुखसमीरिता ।

प्रवृत्तिरासीच्छब्दानां चरितार्था चतुष्टयो ॥१७॥

"The words, uttered by the four mouths of that ancient wise sage, had four functions, which were true in their import. (17).

स्वागतं स्वानधीकारान् प्रभावेरवलम्ब्य वः ।

युगपद् युगबाहुभ्यः प्राप्तेभ्यः प्राज्यविक्रमाः ॥१८॥

Welcome to you, ye gods, who fulfil your offices, with your great prowess, which is due to your arms, which are long as a yoke and which you have obtained simultaneously. (18).

किमिदं द्युतिमात्मीयां न बिभ्रति यथा पुरा ।

हिमक्लिष्टप्रकाशानि ज्योतींषीव मुखानि वः ॥१९॥

How is it, your mouths do not shine with their own lustre, as before, like the luminaries, dimmed by snow? (19).

प्रशमार्दचिषामेतदनुद्गरीर्णसुरायुधम् ।

वृत्रस्य हन्तुः कुलिशं कुण्ठिताश्रौव लक्ष्यते ॥२०॥

This thunderbolt of Indra, the slayer of Vṛtra by the extinction of its flaming lustre, is not shining with its usual lustre and appears as if its edges are blunted. (20).

किं चायमरिदुर्वारः पाणौ पाशः प्रचेतसः ।

मन्त्रेण हतवीर्यस्य फणिनो दैन्यमाश्रितः ॥२१॥

And this noose in the hands of Varuṇa, so irresistible

The heads of the Rudras, with their matted crowns, bent low and with the crescents of the moon dangling from them, speak of their "Hum" sounds as being stilled. (26).

लब्धप्रतिष्ठाः प्रथमं यूयं किं बलवत्तरैः ।

अपवादैरिवोत्सर्गाः कृतव्यावृत्तयः परैः ॥२७॥

Being firmly established, have you been displaced from your positions, by your enemies, as rules by exceptions ? (27)

तद्ब्रूत वत्साः ! किमितः प्रार्थयध्वं समागताः ।

मयि सृष्टिर्हि लोकानां रक्षा युष्मास्ववस्थिता ॥२८॥

So say my children, why have you all come together, and what do you seek of me; with me rests the creation of the world, while its protection is your office." (28).

ततो मन्दानिलोद्धूतकमलाकरशोभिना ।

गुरुं नेत्रसहस्रेण नोदयामास वासवः ॥२९॥

Then Indra, with his thousand eyes, which flashed like a lotus-lake, swirled up by a gentle breeze, urged the preceptor thus. (29).

स द्विनेत्रं हरेश्चक्षुः सहस्रनयनाधिकम् ।

वाचस्पतिरुवाचेदं प्राञ्जलिर्जलजासनम् ॥३०॥

Then the preceptor, the Lord of Speech, with his two eyes, exceeding in sight the thousand eyes of Indra, with folded hand spoke to the creator- (30).

एवं यदात्थ भगवन्नामृष्टं नः परैः पदम् ।

प्रत्येकं विनियुक्तात्मा कथं न ज्ञास्यसि प्रभो ! ॥३१॥

'Oh, Holy one, just as you say, our office has been sacrilegied by our enemies, how mayest thou not know, thou our Lord, that art present in everybody's heart. (31).

भवल्लब्धवरोदीर्णस्तारकाख्यो महासुरः ।
उपप्लवाय लोकानां धूमकेतुरिवोत्थितः ॥३२॥

The great demon Tāraka, growing impudent through the boon thou hast granted him, has risen like a comet to devastate the worlds. (32).

पुरे तावन्तमेवास्य तनोति रविरातपम् ।
दीर्घिकाकमलोन्मेषो यावन्मात्रेण साध्यते ॥३३॥

In his city, the sun gives as much light as is sufficient to make the lotuses in his pleasure-ponds, bloom. (33).

सर्वाभिः सर्वदा चन्द्रस्तं कलाभिर्निषेवते ।
नादत्ते केवलां लेखां हरचूडामणीकृताम् ॥३४॥

The moon, serves him with all his digits, save the one that is in the crest of Hara. (34).

व्यावृत्तगतिरुद्याने कुसुमस्तेयसाध्वसात् ।
न वाति वायुस्तत्पाश्वे तालवृन्तानिलाधिकम् ॥३५॥

The wind does not blow in his garden more than the wind coming from a fan for fear of punishment, for thieving the flowers in the Garden. (35).

पर्यायिसेवामुत्सृज्य पुष्पसम्भारतत्पराः ।
उद्यानपालसामान्यमृतवस्तमुपासते ॥३६॥

The seasons serve him simultaneously, giving up their sequence, intent upon serving him, with a wealth of flowers, in common with the keepers of Gardens. (36).

तस्योपायनयोग्यानि रत्नानि सरितां पतिः ।

कथमप्यम्भसामन्तरानिष्पत्तेः प्रतीक्षते ॥३७॥

The ocean somehow waits for the gems in its waters, to be ready for use. fit for making a present unto him. (37).

ज्वलन्मणिशिखाश्चैनं वासुकिप्रमुखा निशि ।

स्थिरप्रदीपतामेत्य भुजङ्गाः पयुं पासते ॥३८॥

The serpents led by Vāsuki, serve him with steadily burning lamps, in the form of their flashing crest-gems. (38).

तत्कृतानुग्रहापेक्षो तं मुहुर्द्वैतहारितैः ।

अनुकूलयतीन्द्रोऽपि कल्पद्रुमविभूषणैः ॥३९॥

Indra, expecting to be favoured by him, ingratiates himself into his favour, by often sending him ornaments, yielded by the Kalpadrumas, (the wishyielding trees), sent through his emissaries. (39).

इत्थमाराध्यमानोऽपि क्लिश्नाति भुवनत्रयम् ।

शाम्येत्प्रत्यपकारेण नोपकारेण दुर्जनः ॥४०॥

Though propitiated thus, he harasses the three worlds; a wicked person is pacified by opposition, and not by conferring obligations. (40).

तेनामरवधूहस्तैः सदयालूनपल्लवाः ।

अभिजाश्चेदपातानां क्रियन्ते नन्दनद्रुमाः ॥४१॥

By him, the trees in the (paradisa) garden) Nandana, whose tender sprouts are culled by the wives of the gods, with their own hands, for making ear-ornaments, are made cognizant of lopping and falling (of leaves). (41).

वीज्यते स हि संसुप्तः श्वाससाधारणानिलैः ।

चामरैः सुरवन्दीनां वाष्पसीकरवर्षाभिः ॥४२॥

When he is asleep, he is fanned with wind, as gentle and soft as their breath, with chowries, by the female prisoners from the god's camp, which are dripping with drops of tears. (42).

उत्पाट्य मेरुशृङ्गाणि क्षुण्णानि हरितां खुरैः ।

आक्रीडपर्वतास्तेन कल्पिताः स्वेषु वैश्वसु ॥४३॥

Tearing up the peaks of Meru, pulverised by the hooves of the horses of the sun, he has devised them as pleasure-mounds in his own palaces. (43).

मन्दाकिन्याः पयः शेषं दिग्वारणमदाविलम् ।

हेमांभोरुहसस्यानां तद्वाप्यो धाम साम्प्रतम् ॥४४॥

Only the waters of the Mandākinī, soiled by the ichor of the quarter-elephants remain, while the crop of golden lotuses finds a home in his pleasure-ponds. (44).

भुवनालोकनप्रीतिः स्वर्गिभिर्नानुभूयते ।

खिलीभूते विमानानां तदापातभयात्पथि ॥४५॥

The gods no more enjoy the pleasure of watching the world, the path of the aerial cars in the sky being blocked through fear of his attack. (45).

यज्वभिः सम्भृतं हव्यं विततेष्वध्वरेषु सः ।
जातवेदोमुखान्मायी मिषतामाच्छिनत्ति नः ॥४६॥

He, the wily one, snatches from fire, the mouth of the gods, the oblations proffered by the sacrificer, while we are simply looking on. (46).

उच्चैरुच्चैःश्रवास्तेन ह्यरत्नमहारि च ।
देहबद्धमिवेन्द्रस्य चिरकालाजितं यशः ॥४७॥

He robbed the lofty horse, Uccaiśravas, a gem among horses, the embodiment of Indra's glory, accumulated during a long time. (47).

तस्मिन्नुपायाः सर्वे नः क्रूरे प्रतिहतक्रियाः ।
वीर्यवन्त्यौषधानीव विकारे सान्निपातिके ॥४८॥

All our devices against him come to nought, as potent herbs do, against a distemper caused by the inflammation of the three biles. (48).

जयाशा यत्र चास्माकं प्रतिघातोत्थिताचिषा ।
हरिचक्रेण तेनास्य कण्ठे निष्कमिर्वापितम् ॥४९॥

The quoit of Viṣṇu, whereon rested our hopes of victory, from which sparks of fire rose, on account of a flow, seemed to offer him a golden necklace in his neck. (49).

तदीयास्तोयदेष्ट्वद्य पुष्करावर्तकादिषु ।

अभ्यस्यन्ति तटाघातं निजितैरावता गजाः ॥५०॥

His elephants, which have to-day vanquished Airāvata, practise the sport of butting, against the clouds, Puṣkara and Āvartaka. (50).

तदिच्छामो विभो ! रुष्टुं सेनाग्रं तस्य शान्तये ।

कर्मबन्धच्छिदं धर्मं भवस्येव मुमुक्षवः ॥५१॥

So, for his destruction, we desire to create some leader of the army : those who wish to snap the bonds of Saṁsāra, desire religious practice, for breaking the bonds of Karma. (51).

गोप्तारं सुरसैन्यानां यं पुरस्कृत्य गोत्रभित् ।

प्रत्यानेष्यति शत्रुभ्यो बन्दीमिव जयश्रियम् ॥५२॥

Making him the leader of the armies of the gods, Indra will wrest back the glory of victory, like a female prisoner." (52).

वचस्यवसिते तस्मिन् ससर्ज गिरमात्मभूः ।

गजितानन्तरां वृष्टिं सौभाग्येन जिगाय सा ॥५३॥

When he had finished speaking, the self-born creator spoke and that speech was far superior in beauty to a shower after thunder. (53).

सम्पत्स्यते वः कामोऽयं कालः कश्चित्प्रतीक्ष्यताम् ।

न त्वस्य सिद्धौ यास्यामि सर्गव्यापारमात्मना ॥५४॥

"This your desire will be accomplished; wait for some time, but to enable him to attain success, I shall cease from the act of creation. (54).

इतः स दैत्यः प्राप्तश्चीनेत एवार्हति क्षयम् ।

विषवृक्षोऽपि संवर्ध्य स्वयं छेत्तुमसाम्प्रतम् ॥५५॥

To me the demon owes his rise, and he deserves not to be destroyed by me; having grown a tree of poison, it is improper to cut it oneself. (55).

वृत्तं तेनेदमेव प्राङ् मया चास्मै प्रतिश्रुतम् ।

वरेण शमितं लोकानलं दग्धुं हि तत्तपः ॥५६॥

He has already chosen this, and I have promised him that; his penance, well capable of consuming the world, has been allayed by me, by granting him a boon. (56).

संयुगे सांयुगीनं तमुद्यतं प्रसहेत कः ।

अंशादृते निषिक्तस्य नीललोहितरेतसः ॥५७॥

Who would be able to bear him, so adept in fighting, except a portion of the seed of Śiva, cast (in some womb). (57).

स हि देवः परं ज्योतिस्तमःपारे व्यवस्थितम् ।

परिच्छिन्नप्रभार्वाद्धिनं मया न च विष्णुना ॥५८॥

That God is the highest light, established beyond Darkness, the greatness of his prowess being beyond mine or Viṣṇu's conception. (58).

उमारूपेण ते यूयं संयमस्तिमितं मनः ।

शम्भोर्यतध्वमाक्रष्टुमयस्कान्तेन लोहवत् ॥५९॥

So you try to attract the heart of Śiva, checked by self-control, like an iron rod, by a piece of magnet. (59).

उमे एव क्षमे वोढुमुभयोर्बीजमाहितम् ।

सा वा शम्भोस्तदीया वा मूर्तिर्जलमयी मम ॥६०॥

Only two are able to bear the seed of Śiva, She (Umā) or my watery form. (60).

तस्यात्मा शितिकण्ठस्य सेनापत्यमुपेत्य वः ।

मोक्ष्यते सुरवन्दीनां वेणीर्वीर्यविभूतिभिः ॥६१॥

His soul (his son) assuming the office of your commander, will loosen the braids of female prisoners, through the excess of his prowess." (61).

इति व्याहृत्य विबुधान् विश्वयोनिस्तिरोदधे ।

मनस्याहितकर्तव्यास्तेऽपि देवा दिवं ययुः ॥६२॥

Having addressed the gods thus, the source of the universe (i.e. Brahman) disappeared; and the gods, too, laying their duties to their hearts, went to heaven. (62).

तत्र निश्चित्य कन्दर्पमगमत्पाकशासनः ।

मनसा कार्यसंसिद्धौ त्वराद्विगुणरंहसा ॥६३॥

Fixing upon Kāma as one, who would achieve that end, Indra remembered him in his mind, whose speed was doubled by eagerness. (63).

अथ स ललितयोषिद्वभ्रूलताचारुशृङ्गं
रतिवलयपदाङ्गं चापमासज्य कण्ठे ।
सहचरमधुहस्तन्यस्तचूताङ्कुरास्त्रः
शतमखमुपतस्थे प्राञ्जलिः पुष्पघन्वा ॥६४॥

Then the flower-bowed Kāma, fixing his bow to his neck, (the bow) whose ends looked lovely as the creeper-like brow of graceful ladies and marked by Rati's anklet-bearing foot, and placing his missile of mango-blossoms into the hands of his companion, Spring, presented himself before Śatamiakha (i.e. Indra). (64.)

तृतीयः सर्गः

तस्मिन्मघोनस्त्रिदशान्विहाय सहस्रमक्षणां युगपत्पपात ।
प्रयोजनापेक्षितया प्रभणां प्रायश्चलं गौरवमाश्रितेषु ॥१॥

The thousand eyes of Indra fell upon Kāma simultaneously; generally, the regard, the masters feel for their servants, is unsteady depending as it does, on their desire to gain their purpose. (1).

स वासवेनासनसन्निकृष्टमितो निषीदेति विसृष्टभूमिः ।
भर्तुः प्रसादं प्रतिनन्द्य मूर्ध्ना वक्तुं मिथः प्राक्रमतेवमेनम् ॥२॥

He was asked by Indra to take his seat near his throne, which Indra pointed out to him; and greeting the favour of his master, (Kāma) proceeded to talk mutually

आज्ञापय ज्ञातविशेष पुंसां लोकेषु यत्ते करणीयमस्ति ।
अनुग्रहं संस्मरणप्रवृत्तमिच्छामि संवर्द्धितमाज्ञया ते ॥३॥

“Command me, O thou ! that knowest the special merit of men, what thou seekest in the world to accomplish. The favour thou hast shown me by remembering me I desire it to be augmented. (3).

केनाभ्यसूया पदकाङ्क्षिणा ते नितान्तदीर्घजनिता तपोभिः ।
यावद्भूवत्याहितसायकस्य मत्कामु'कस्याऽस्य निदेशवर्ती ॥४॥

Who has inflamed thy wrath by seeking to attain thy position by performing protracted penances ? For he will be soon the target of my bow upon which an arrow is placed. (4).

असंमतः कस्तव मुक्तिमार्गं पुनर्भवक्लेशभयात्प्रपन्नः ।
बद्धश्चिरं तिष्ठतु सुन्दरीणामाचैतभ्रूचतुरैः कटाक्षैः ॥५॥

Whom dost thou abhor ? Who, fearing the agony of rebirth, has taken to the path of salvation ? Let him stand transfixed by the glances of beautiful women, accompanied by the dance of the eye-brow. (5).

अध्यापितस्योशनसापि नीतिं प्रयुक्तरागप्रणिधिद्विषस्ते ।
कस्यार्थधर्मो वद पीडयामि सिन्धोस्तटावोघ इव प्रवृद्धः ॥६॥

Although taught statecraft by Śukra himself, whose worldly goods (Artha) and Dharma shall I block by sending as my emissary, desire for worldly pleasures, as erodes river's bank, its overflooded currents. (6).

कामेकपत्नीव्रतदुःखशीलां लोलं मनश्चास्तया प्रविष्टाम् ।

नितम्बिनीमिच्छसि मुक्तलज्जां कण्ठे स्वयंग्राहनिषक्तबाहुम् ॥७॥

What chaste wife, who suffers pain on account of keeping her vow, who has entered thy fickle heart on account of her beauty, dost thou desire to clasp thy neck in her arms shamelessly, of her own accord? (7).

कयासि कामिन् ! सुरतापराधात्पादानतः कोपनयाऽवधूतः ।

तस्याः करिष्यामि दृढानुतापं प्रवालशय्याशरणं शरीरम् ॥८॥

O thou, love-lorn, by what lady, hast thou been spurned, on account of your faithlessness in love, when fallen prostrate before her, whom I should cause to betake herself to a bed of tender leaves, being full of deep remorse? (8).

प्रसौद विश्राम्यतु वीर ! वज्रं शरैर्मदीयेः कतमः सुरारिः ।

बिभेतु मोघीकृतबाहुवीर्यः स्त्रीभ्योऽपि कोपस्फुरिताघराभ्यः ॥९॥

Be pleased, O hero; let thy thunderbolt rest; what of the enemy of the gods shall I make by my arrow fear women, whose brows are wrinkled in anger, the power of their arms being frustrated? (9).

तव प्रसादात्कुसुमायुधोऽपि सहायमेकं मधुमेव लब्ध्वा ।

कुर्यां हरस्यापि पिनाकपाणैर्वैद्यं च्युतिं के मम धन्विनोऽन्ये ॥१०॥

Through thy favour, I even the flower-armed Kāma, with Spring as my only ally, shall make even Pinākin (Śiva) lose courage; other bowmen are nothing before me." (10).

अथोरुदेशादवतार्य पादमाक्रान्तिसम्भावितपादपीठम् ।
सङ्कल्पितार्थे विवृतात्मशक्तिमाखण्डलः काममिदं बभाषे ॥११॥

Then Indra, lowering his foot from a wide region, honoured the foot-stool by planting his foot on it and spoke to Kāma, who had revealed his power in the accomplishment of the desired object, thus :—(11).

सर्वं सखे ! त्वय्युपपन्नमेतदुभे समाऽऽत्रे कुलिशं भवांश्च ।
वज्रं तपोवीर्यमहत्सु कुण्ठं त्वं सर्वतोगामि च साधकं च ॥१२॥

"Friend, all this is possible for thee; both you and my thunderbolt are my missiles; my thunderbolt is powerless against those who are rich in penance, but thou art ubiquitous and accomplisheth the end. (12).

अवैमि ते सारमतः खलु त्वां कार्ये गुरुण्यात्मसमं नियोक्ष्ये ।
व्यादिश्यते भूधरतामवेक्ष्य कृष्णेन देहोद्वहनाय शेषः ॥१३॥

I know thy strength, and so I appoint thee, my equal, to accomplish a weighty task; Kṛṣṇa, seeing his power to hold the earth makes use of Śeṣa to hold his body. (13).

आशंसता बाणगतिं वृषाङ्के कार्यं त्वया नः प्रतिपन्नकल्पम् ।
निबोध यज्ञांशभुजामिदानीमुच्चैर्द्विषामीप्सितमेतदेव ॥१४॥

Saying that you will direct your arrow's flight towards Śiva, you have almost accomplished our task; know that the gods who have powerful enemies desire nothing else (14).

अमी हि वीर्यप्रभवं भवस्य जयाय सेनान्यमुशन्ति देवाः ।

स च त्वदेकेषुनिपातसाध्यो ब्रह्माङ्गभर्त्र ह्यणि योजितात्मा ॥१५॥

These gods desire a commander sprung from Hara's seed; he who has concentrated his mind on Brahma, by duly reciting mantra is to be subdued by the fall of only one arrow of yours. (15).

तस्मै हिमाद्रेः प्रयतां तनूजां यतात्मने रोचयितुं यतस्व ।
योषित्सु तद्वीर्यनिषेकभूमिः सैव क्षमेत्यात्मभुवोपदिष्टम् ॥१६॥

Try to induce him whose mind is self-controlled, to be predisposed towards Himādrī's self-controlled daughter; for she alone, among women, is capable of bearing his seed; so Brahmā has told. (16).

गुरोर्नियोगाच्च नगेन्द्रकन्या स्थाणुं तपस्यन्तमधित्यकायाम् ।
अन्वास्त इत्यप्सरसां मुखेभ्यः श्रुतं मया मत्प्रणिधिः स वर्गः ॥१७॥

For through her father's command, Pārvatī (Nagendra's daughter) is waiting upon Lord Śiva, who is practising penance upon an upper ridge of Himādrī; so have I heard from apsarasas' mouth; for they are my emissaries. (17).

तद् गच्छ सिद्धयं कुरु देवकार्यमर्थोऽयमर्थान्तरभाष्य एव ।
अपेक्षते प्रत्ययमुत्तमं त्वां बीजाङ्कुरः प्रागुदयादिवाग्भः ॥१८॥

Then proceed, accomplish gods' business; for this business is to be accomplished through another; for as a sprout from a seed requires water before it appears, so does it expect thee as the best cause. (18).

तस्मिन्सुराणां विजयाम्युपाये तवैव नामास्त्रगतिः कृती त्वम् ।
अप्यप्रसिद्धं यशसे हि पुंसांमनन्यसाधारणमेव कर्म ॥१९॥

For, the only means for subduing Hara is your arrow's

flight; for you are, indeed, blest; an extraordinary deed, though obscure, leads to man's success. (19).

सुराः समभ्यर्थयितार एते कार्यं त्रयाणामपि विष्टृपानाम् ।
चापेन ते कर्म न चातिहिंस्रमहो ब्रूतासि स्पृहणीयवीर्यः ॥२०॥

For these gods are the snppliants; this business belongs to the three worlds, the deed wrought by thy bow is not very cruel. (20).

मधुश्च ते मन्मथ साहचर्यादिसावनुक्तोऽपि सहाय एव ।
समीरणो नोदायिता भवेति व्यादिश्यते केन हुताशनस्य ॥२१॥

Spring, O Madana, thy ally is, though unbespoken; who ever doth command wind to help fire to blaze up?" (21).

तथेति शेषामिव भर्तुराज्ञामादाय मूर्ध्ना भदनः प्रतस्थे ।
ऐरावतास्फालनकर्कशेन हस्तेन पस्पर्श तदङ्गमिन्द्रः ॥२२॥

"So be it", said Madana, and started and honoured his master's command by receiving it on his head as a garland of favour. And Indra patted him with his hand, hardened by striking Airāvata. (22).

स माधवेनाभिमतेन सख्या रत्या च साशङ्कमनुप्रयातः ।
अङ्गव्ययप्रार्थितकार्यसिद्धिः स्थाण्वाश्रमं हैमवतं जगाम ॥२३॥

Accompanied by Spring, his esteemed friend, and by Rati in fear of peril, he wended his way to Śiva's Hima-vata Abode, by himself immolating. (23).

तस्मिन्वने संयमिनां मुनीनां तपःसमाधेः प्रतिकूलवर्ती ।
सङ्कल्पयोनेरभिमानभूतमात्मानमाधाय मधुर्जंजृम्भे ॥२४॥

In that forest, Spring, opposed to the concentration for penances of the self-restrained sages, manifested himself, having taken the form which became the pride of the self-born. (24).

कुबेरगुप्तां दिशमुष्णरश्मौ गन्तुं प्रवृत्ते समयं विलङ्घ्य ।
दिग्दक्षिणा गन्धवहं मुखेन व्यलीकनिश्वासमिवोत्ससर्ज ॥२५॥

When the sun transited out of time, towards the quarter protected by Kubera, the Southern quarter expired from her mouth wind—the breath, as it were, of grief unbearable. (25).

असूत सद्यः कुसुमान्यशोकः स्कन्धात्प्रभृत्येव सपत्नवानि ।
पादेन नापैक्षत सुन्दरीणां सम्पर्कमासिञ्जितनूपुरेण ॥२६॥

Asoka forthwith burgeoned forth flowers from the trunk onwards, in leaves encased, and did not expect contact of beautiful ladies' feet, with tinkling anklets dight. (26).

सद्यः ध्रवालोद्गमचारपत्रे नीते समार्षित नवचूतबाणे ।
निवेशयामास मधुर्द्विरेफान् नामाक्षराणीव मनोभवस्य ॥२७॥

When Spring had fashioned for Kāma, a new shaft with tender leaves for feathers, he forthwith incised upon it the letters as if of Madana's name in the form of becs. (27).

वराङ्गप्रकर्षे सति कर्णिकारं दुनोति निगन्धतया स्म चेतः ।
प्रायेण सामग्र्यविधौ गुणानां पराङ्मुखी विश्वसृजः प्रवृत्तिः ॥२८॥

Spite of richness of colour, from absence of fragrance, the Kārṇikāra pains the mind. Averse is the Creator's activity from creating a totality of good qualities. (28).

बालेन्दुवक्राण्यविकासभावाद्बभुः पलाशान्यतिलोहितानि ।
सद्यो वसन्तेन समागतानां नखक्षतानीव वनस्थलीनाम् ॥२९॥

The very red Palāśa flowers shone like moon's curved crescent for want of blooming, as if they were the nail-marks by Vasanta, made on wood-land spots when he was united with them. (29).

लग्नद्विरेफाञ्जनभक्तिचित्रं मुखे मधुश्रीस्तिलकं प्रकाश्य ।
रागेण बालारुणकोमलेन चूतप्रवालोष्ठमलञ्चकार ॥३०॥

Spring's glory, manifesting on its forehead a tilaka-mark charming, with collyrium of bees thereto clinging with twilight's colour delicate, embellished her lips in the form of tender mango-sprouts. (30).

मृगाः प्रियालद्रुममञ्जरीणां रजःकरौविघ्नितदृष्टिपाताः ।
मदोद्धताः प्रत्यनिलं विचेरुर्वनस्थलीर्मर्मरपत्रमोक्षाः ॥३१॥

The deer, their glances obstructed by Priyāla's pollen yellow, wandered with intoxication swollen windwards, towards the woodland spots, treading the leaves so as to make murmuring sounds. (31).

चूताङ्कुरास्वादकषायकण्ठः पुंस्कोकिलो यन्मधुरं चुकूज ।
मनस्विनीमानविधातदक्षं तदेव जातं वचनं स्मरस्य ॥३२॥

The male Koil with its throat hoarse with fresh mango blossom tasted, sweetly cooed, so that it bespake Cupid's mind. (32).

हिमव्यपायाद्विशदाधराणामापाण्डरीभूतमुखच्छवीनाम् ।
स्वेदोद्गमः किम्पुरुषाङ्गनानां चक्रे पदं पत्रविशेषकेषु ॥३३॥

Sweat appeared on ornamental paintings of Kimpuruṣa ladies; pallid was their complexion from the snow being rubbed away. (33).

तपस्विनः स्थाणुवनौकसस्तामाकालिकीं वोक्ष्य मधुप्रवृत्तिम् ।
प्रयत्नसंस्तम्भितविक्रियाणां कथञ्चिदोशा मनसां बभूवुः ॥३४॥

The hermits dwelling in the forest, seeing Spring's untimely onset, were somehow able to control their minds, with effort curbing their passions. (34).

तं देशमारोपितपुष्पचापे रतिद्वितीये मदने प्रपन्नं ।
काष्ठागतस्नेहरसानुविद्धं द्वन्द्वानि भावं क्रियया विवद्वुः ॥३५॥

When Cupid with his bow strung, appeared in the forest, accompanied by Rati, several couples exhibited their love by various appropriate actions—(love), which was mingled with heightened affection. (35).

मधु द्विरेफः कुसुमेकपात्रे पपौ प्रियां स्वामनुवर्तमानः ।
शृङ्गेण च स्पर्शनिमोलिताक्षीं मृगीमकण्डूयत कृष्णसारः ॥३६॥

The bee, following his mate, drank wine from the same flower-cup; and the black antelope scratched with his horns his mate who had her eyes closed by the pleasure of the touch. (36)

ददौ रसात्पङ्कजरेणुगन्धि गजाय गण्डूषजलं करेणुः ।
अर्घोपभुक्तेन बिसेन जायां सम्भावयामास रथाङ्गनामा ॥३७॥

The female elephant gave to its mate a mouthful of water, flavoured with the scent of the pollen of lotuses; and the cakravāka honoured his mate with a half-chewed lotus-stalk. (37).

गीतान्तरेषु श्रमवारिलेशः किञ्चित्समुच्छ्वासितपत्रलेखम् ।
पुष्पासवाधूर्णितनेत्रशोभि प्रियामुखं किम्पुष्टश्चुम्बे ॥३८॥

A kinnara kissed the mouth of his beloved, which looked beautiful, as it whirled in consequence of her having guzzled floral wine and which had its ornamental paintings disfigured by drops of sweat caused by fatigue in the midst of a song. (38).

पर्याप्तपुष्पस्तबकस्तनाभ्यः स्फुरत्प्रवालोष्ठमनोहराभ्यः ।
लतावधूम्यस्तरवोऽप्यवापुर्विनम्रशाखाभुजबन्धनानि ॥३९॥

The trees, too, were embraced by the bent branches, as if they were the arms of bride-like creepers, who possessed fully round breasts in the form of their big bunches of flowers, and whose lips in the form of their shining leaves looked lovely. (39).

श्रुताप्सरोगीतिरपि क्षणोऽस्मिन् हरः प्रसंख्यानपरो बभूव ।
प्राप्तेऽश्वराणां न हि जातु विघ्नाः समाधिभेदप्रभवो भवन्ति ॥४०॥

Śiva, although he heard the song of heavenly nymphs, set himself upon concentrating his mind upon himself, at this moment; obstacles impede not the mind's concentration of those who are Captains of their souls. (40).

लतागृहद्वारगतोऽथ नन्दी वामप्रकोष्ठार्पितहेमवेत्रः ।

मुखापितैकांगुलिसंज्ञयैव मा चापलायेति गणान् व्यनेषीत् ॥४१॥

Nandī who was at the entrance of the harbour, and who held a cane-staff in his left wrist, restrained the Ganas by making a sign to them by putting a finger in his mouth; thus commanding them to refrain from his chief. (41).

निष्कम्पवृक्षं निभृतद्विरेफं मूकाण्डजं शान्तमृगप्रचारम् ।

तच्छासनात्काननमेव सर्वं चित्रार्पितारम्भमिवावतस्थे ॥४२॥

By the command of Íśvara, the trees in the forest were not trembling, the birds were mute and the deer quiescent; the whole forest seemed to have all its activity drawn in a picture. (42).

दृष्टिप्रपातं परिहृत्य तस्य कामः पुरःशुक्रमिव प्रयाणे ।

प्रान्तेषु संसक्तनमेरुशाखं ध्यानास्पदं भूतपतेर्विवेश ॥४३॥

Kāma, avoiding his gaze like a king from the direction which has Śukra in its frontal part, dived into the place, where the lord of the goblin-hosts practised meditation, and on whose borders were branches of nameru trees interlacing one another. (43).

स देवद्वारदुर्गवेदिकायां शार्दूलचर्मव्यवधानवत्याम् ।

आसीनमासन्नशरीरपातस्त्रियम्बकं संयमिनं ददर्श ॥४४॥

And Kāma, who was near shuffling off his mortal coil saw the self-restrained Hara who was squatting on an altar of Devadāru covered with tiger skin. (44).

पर्यङ्कबन्धस्थिरपूर्वकायमृज्वायतं सन्नमितोभयांसम् ।

उत्तानपाणिद्वयसन्निवेशात् प्रफुल्लराजीवमिवाङ्कुमध्ये ॥४५॥

His body was steady owing to Paryāṅka posture; his shoulders were drooping and both his upturned hands rested in his lap, like blooming lotuses. (45).

भुजङ्गमोनद्धजटाकलापं कणाविसक्तद्विगुणाक्षसूत्रम् ।

कण्ठप्रभासङ्गविशेषनीलां कृष्णत्वचं ग्रन्थिमतीं दधानम् ॥४६॥

God Śiva, whose matted locks were bound by a serpent and to whose ears was tied a rosary of Akṣa beads and who was wearing a knotted black antelope-skin, which was extremely blue owing to its contact with the blue colour of the neck of Śiva. (46).

किञ्चित्प्रकाशस्तिमितोग्रतारैर्भ्रूविक्रियायां विरतप्रसङ्गैः ।

नेत्रैरविस्पन्दितपक्षममालैर्लक्ष्यीकृतप्राणमधोमयूखैः ॥४७॥

His eyes, with their severe-looking pupils, were shining a little; his eyebrows ceased to dance; his eyelashes did not flicker and his eyes with their downward gaze, he rested on the tip of his nose. (47).

अवृष्टिसंरम्भमिवाम्बुवाहमपामिवाधारमनुत्तरङ्गम् ।

अन्तश्चराणां मरुतां निरोधान्निवातनिष्कम्पमिव प्रदीपम् ॥४८॥

He was like a cloud, not spilling down showers; like a lake without ripples; by controlling the inner winds, he was like a lamp unflickering in a windless place. (48).

कपालनेत्रान्तरलब्धमार्गैर्ज्योतिःप्ररोहैरुदितैः शिरस्तः ।

मृणालसूत्राधिकसौकुमार्या बालस्य लक्ष्मीं ग्लपयन्तमिन्द्रोः ॥४९॥

He obscured the light of the crescent moon, more delicate than a lotus fibre, by rays of light upshooting from his head, making their way from the eye in his forehead. (49).

मनो नवद्वारनिषिद्धवृत्ति हृदि व्यवस्थाप्य समाधिवश्यम् ।
यमक्षरं क्षेत्रविदो विदुस्तमात्मानमात्मन्यवलोकयन्तम् ॥५०॥

Restraining his mind's activity in the nine outlets of the body, curbing his mind, which was controlled by concentration in his heart, he, who was known to the knowers of the Vedas as the eternal immutable, looking upon his soul in his own soul. (50).

स्मरस्तथाभूतमयुग्मनेत्रं पश्यन्तद्वरान्मनसाऽप्यधृष्यम् ।
नालक्ष्यत्साध्वसन्नहस्तः स्रस्तं शरं चापमपि स्वहस्तात् ॥५१॥

Smara (the god of love) seeing the god (above described) Śiva, not from afar, who had odd eyes and who was unassailable even by the mind, did not mark that his bow and arrow dropped from his hand drooping through fright. (51).

निर्वाणभूयिष्ठमथास्य वीर्यं सन्धुक्ष्यन्तीव वपुर्गुणेन ।
अनुप्रयाता वनदेवताभ्यामदृश्यत स्थावरराजकन्या ॥५२॥

Then appeared Pārvatī, accompanied by sylvan deities who revived his valour almost lost by the beauty of her body. (52).

अशोकनिर्भर्त्सितपद्मरागमाकृष्टहेमद्युतिकर्णिकारम् ।
मुक्ताकलापीकृतसिन्धुवारं वसन्तपुष्पाभरणं वहन्ती ॥५३॥

Adorning herself with the flowers of spring in which the Aśoka flower spurned the Padmarāga gem, the karnikāra cried down the sheen of gold, and in which the Sinduvāra stood for clusters of pearls. (53).

आवर्जिता किञ्चिदिव स्तनाभ्यां वासो वसाना तरुणार्करागम् ।
पर्याप्तपुष्पस्तवकावनम्रा सञ्चारिणी पल्लविनी लतेव ॥५४॥

She was bent beneath the burden of her breasts and, draped in a garment crimson like the young Sun; she was like a moving plant covered with leaves, but beneath abundant bunches of flowers; (54).

स्रस्तां नितम्बादवलम्बमाना पुनः पुनः केसरदासकाञ्चीम् ।
न्यासीकृतां स्थानविदा स्मरेण मौर्वी द्वितीयामिव कार्जुकस्य ॥५५॥

Frequently holding the girdle of Bakul-wreaths, slipping down from her lips, and deposited there as a second string of his bow, by the god of love, who knew the proper place for it; (55).

सुगन्धिनिश्वासविवृद्धतृष्णं बिम्बाधरासन्नचरं द्विरेफम् ।
प्रतिक्षणं सम्भ्रमलोलदृष्टिर्लोलारविन्देन निवारयन्ती ॥५६॥

Warding off the bee that hovered around her bimba-like lip whose thirst grew by her breath smelling sweat by the lotus, that adorned her hand, her eye rolling every moment through confusion; (56).

तां वीक्ष्य सर्वावयवानवद्यां रतेरपि ह्रीपदमादधानाम् ।
जितेन्द्रिये शूलिनि पुष्पचापः स्वकार्यसिद्धिं पुनराशशंसे ॥५७॥

On seeing her who was blameless in all her limbs, and

put to shame even Rati, Kāma once again, built up hopes of success in his venture in regard to the self-controlled Śiva. (57).

भविष्यतः पत्युरुमा च शम्भोः समाससाद प्रतिहारभूमिम् ।

योगात्स चान्तः परमात्मसंज्ञं दृष्ट्वा परं ज्योतिरूपारराम ॥५८॥

Umā came to the portal of the palace of Hara who was to be her future husband; and he ceased from Yaugic contemplation on perceiving within the light which is the highest soul. (58).

ततो भुजङ्गाधिपतेः फणाग्रैरधः कथञ्चिद्दधृतभूमिभागः ।

शनैःकृतप्राणविमुक्तिरीशः पर्यङ्कबन्धं निविडं बिभेद ॥५९॥

Then he, whose seat was somehow held by Śeṣa, gradually releasing his vital breath, broke his fast Paryāṅka-posture. (59).

तस्मै शशंसं प्रणिपत्य नन्दी शुश्रूषया शैलसुतामुपेताम् ।

प्रवेशयामास च भर्तुरेनां भ्रूक्षेपमात्रानुमतप्रवेशाम् ॥६०॥

Then, bowing down to him, Nandī announced to him that Umā had arrived to wait upon him and on his indicating his consent by a flicker of his eyebrow, fetched her to Īśa. (60).

तस्याः सखीभ्यां प्रणिपातपूर्वं स्वहस्तलूनः शिशिरात्ययस्य ।

व्यकीर्यत त्र्यम्बकपादमूले पुष्पोच्चयः पल्लवभङ्गभिन्नः ॥६१॥

Then she, after bowing down to him, scattered at the feet of Tryambaka the flowers of spring, mixed with bits of leaves that had been gathered by her friends. (61).

उमाऽपि नीलालकमध्यशोभि विलसन्ती नवकर्णिकारम् ।
चकार कर्णच्युतपल्लवेन मूर्ध्ना प्रणामं वृषभध्वजाय ॥६२॥

Umā, too, disengaged the fresh Karṇikāra flower from her dark hair wherein it shone, and bowed down her head to Vṛṣabhadhvaja, while the leaf that adorned her ear slipped from it. (62).

अनन्यभाजं पतिमाप्नुहीति सा तथ्यमेवाभिहिता भवेन ।
नहीश्वरव्याहृतयः कदाचित्पुष्पान्ति लोके विपरीतमर्थम् ॥६३॥

And Śiva said to her, "Mayest thou obtain a husband unwavering in his love to thee; for the words of the great do not breed a sense that is false". (63).

कामस्तु बाणावसरं प्रतीक्ष्य पतङ्गवद्वल्लिमुखं विविक्षुः ।
उमासमक्षं हरबद्धलक्ष्यः शरासनज्यां सुहुराममर्शं ॥६४॥

Kāma, too, who was waiting for an opportunity to release his arrow, touched the string of his bow in the presence of Umā, and seemed to desire to enter the mouth of Fire, like a moth, making Hara his target. (64).

अथोपनिन्ये गिरिशाय गौरी तपस्विने ताम्ररुचा करेण ।
विशोषितां भानुमतो मयूखैर्मन्दाकिनीपुष्करबीजमालाम् ॥६५॥

Then Gaurī brought to Giriśa, the anchorite, with her hand which had a red gleam, a rosary of lotus seeds of the lotuses that grew in the Ganges and that were dried by the rays of the sun. (65).

प्रतिग्रहीतुं प्रणयिप्रियत्वात् त्रिलोचनस्तामुपचक्रमे च ।
सम्मोहनं नाम च पुष्पधन्वा धनुष्यमोघं समधत्त बाणम् ॥६६॥

Śiva, who loved a supplicant, was about to accept the rosary, when the god of the flower-bow, placed upon his bow an unfailing shaft named Sammohana. (66).

हरस्तु किञ्चित्परिलुप्तधैर्यश्चन्द्रोदयारम्भ इवाम्बुराशिः ।
उमामुखे बिम्बफलाधरोष्ठे व्यापारयामास विलोचनानि ॥६७॥

Hara lost a little bit his firmness like the ocean at moon-rise, and directed his glance towards Umā's mouth with its Bimbalike lips. (67).

विवृण्वती शैलसुताऽपि भावमङ्गैः स्फुरद्बालकदम्बकल्पैः ।
साचीकृता चारुतरेण तस्थौ मुखेन पर्यस्तविलोचनेन ॥६८॥

Pārvatī, too, manifested her feeling with her limbs which were like flashing young Kadamba, and she stood bent sideways with bewildered eyes. (68).

अथेन्द्रियक्षोभमयुग्मनेत्रः पुनर्वशित्वाद्बलवन्निगूह्य ।
हेतुं स्वचेतोविकृतेर्दिदृक्षुर्दिशामुपान्तेषु ससर्जं दृष्टिम् ॥६९॥

Then Śaṅkara curbed the agitation of his senses with a strong will, as he was self-controlled, and looking for its cause, directed his eyes to the ends of the quarters. (69).

स दक्षिणापाङ्गनिविष्टमुष्टिं नतांसमाकुञ्चितसव्यपादम् ।
ददर्श चक्रीकृतचारुचापं ग्रहर्तुं मभ्युद्यतमात्मयोनिम् ॥७०॥

He saw the self-born (Kāma), resting his fist on the corner of his right eye, his shoulders bent, his left foot contracted and about to strike with an arrow placed upon his beautiful bow, fully bent. (70)

तपःपरामर्शनिवृद्धमन्योर्भूभङ्गदुष्प्रेक्ष्यमुखस्य तस्य ।
स्फुरन्नुदधिः सहसा तृतीयादक्षः कृशानुः किल निष्पपात ॥७१॥

And from Śiva's third eye there shot up, all of a sudden, a flame of fire with its rays blazing up; his face, difficult to see as its eyebrow was (frightfully) wrinkled as he was greatly angered at disturbance in his penance. (71).

क्रोधं प्रभो संहर संहरेति यावद् गिरः खे महतां चरन्ति ।
तावत्स वल्लिर्भवनेत्रजन्मा भस्मावशेषं मदनं चकार ॥७२॥

While the gods cried in heaven, "O Lord ! do curb your anger," the fire blazing from the eye of Bhava burnt Madana so that ashes were his only residue. (72).

तीव्राभिषङ्गप्रभवेण धूर्ति मोहेन संस्तम्भयतेन्द्रियाणाम् ।
अज्ञातभर्तृव्यसना भुहूर्तं कृतोपकारेव रतिर्जम्बू ॥७३॥

On Rati, the activity of whose senses was removed by the severe calamity, the swoon, that made her oblivious of her husband's death, seemed to confer an obligation for a while. (73).

तमाशु विघ्नं तपसस्तपस्वी वनस्पतिं वज्र इवावभज्य ।
स्त्रीसन्निकर्षं परिहर्तुमिच्छन्तन्तर्दधे भूतपतिः सभूतः ॥७४॥

Śiva, who was practising penance, having blasted him (i.e. Kāma) who was obstacle in his penance, like the thunderbolt a tree, wishing to avoid contact with a woman, disappeared with his hosts (Gaṇas). (74).

सौलात्मजाऽपि पितुरुच्छिरसोऽभिलाषं
व्यर्थं समर्थं ललितं वपुरात्मनश्च ।

सख्योः समक्षमिति चाधिकजातलज्जा

शून्या जगाम भवनाभिमुखी कथञ्चित् ॥७५॥

Pārvatī, too, considering as of no avail both the heart's desire of her high-souled father and her own graceful body, felt much ashamed of herself, now that all this happened in the presence of friends, was ill at ease, and moved homeward with great difficulty. (75).

सपदि मुकुलिताक्षीं रुद्रसंरम्भभीत्या

दुहितरमनुकम्प्यामद्विरादाय दोर्म्याम् ।

सुरगज इव बिभ्रत्पद्मिनीं दन्तलग्नां

प्रतिपथगतिरासीद् वेगदीर्घाकृताङ्गः ॥७६॥

Then Himādri led his daughter by her hand—(she) who shut her eyes out of fear of Rudra's wrath, and was on his way (homeward), and stretching his body, appeared like the elephant of the gods (Airāvata) carrying a lotus plant clinging to his tusks. (76).

चतुर्थः सर्गः

अथ मोहपरायणा सती विवशा कामधधूर्विबोधिता ।

विधिना प्रतिपादमिष्यता नववैधव्यमसह्यवेदनम् ॥१॥

Now Rati, who was sunk in a swoon and was helpless, was roused by fate, who caused her to undergo the experience of fresh widowhood with its insufferable agony. (1).

अवधानपरे चकार सा प्रलयान्तोन्मिषिते विलोचने ।
न विवेद तयोरतृप्तयोः प्रियमत्यन्तविलुप्तदर्शनम् ॥२॥

She opened her eyes at the end of her swoon, and looked about her attentively, and was scarcely conscious that the beloved object of her insatiable eyes was not ever to be seen. (2).

अयि जीवितनाथ जीवसीत्यभिधायोत्थितया तया पुरः ।
ददृशे पुरुषाकृति क्षितौ हरकोपानलभस्म केवलम् ॥३॥

"Dost thou live, O Lord of my life!", thus she spoke and rising saw before her the ashes produced by Hara's wrath, patterned after a man's form. (3).

अथ सा पुनरेव विह्वला वसुधालिङ्गनधूसरस्तनी ।
विललाप विकीर्णमूर्धजा समदुःखामिव कुर्वती स्थलीम् ॥४॥

Then again, she was overwhelmed with grief, and sprawled on the earth, so that her bosom was grey with dust, and bemoaned (her loss), making the woodland region share her grief. (4).

उपमानमभूद्विलासिनां करणं यत्तव कान्तिमत्तया ।
तदिदं गतमीदृशीं दशां न विदीर्ये कठिनाः खलु स्त्रियः ॥५॥

Your limbs, which were a beau ideal of gallants on account of their liveliness, have been reduced to such a sad plight, and yet I am not broken down; Ah! how cruel are the hearts of women! (5).

क्व नु मां त्वदधीनजीवितां विनिकीर्य क्षणभिन्नसौहृदः ।
नलिनीं क्षतसेतुबन्धनो जलसङ्घात इवासि विद्रुतः ॥६॥

Whither, indeed, art thou gone? in a moment forgetting our kindly relations; leaving me, who depended on thee, like a lake bursting its retaining wall, the lotus plant. (6).

कृतवानसि मिथियं न मे प्रतिकूलं न च ते मया कृतम् ।
किमकारणमेव दर्शनं विलपन्त्यै रतये न दीयते ॥७॥

Thou didst me no wrong, nor did I act in a way contrary to thee; why without any cause, dost thou not show thyself to Rati, who is lamenting? (7).

स्मरसि स्मर मेखलागुणैरुत गोत्रस्खलितेषु बन्धनम् ।
च्युतकेशरदूषितेक्षणाभ्यवतंसोत्पलताडनानि वा ॥८॥

Dost thou remember, Smara, how I tied thee, when thou didst blunder in speaking my name, or my striking thee with lotuses used as ear-ornaments, whose filaments escaping, pained the eyes? (8).

हृदये वसतीति भतिप्रियं यद्वोचस्तदवेमि कैतवम् ।
उपचारपदं न चेदिदं त्वमनङ्गः कथमक्षता रतिः ॥९॥

That thou didst say, "thou livest in my heart," words agreeable to me, I understand to be mere deceitful cunning. Had it not been merely complimentary how is it that thou art bodiless and Rati scatheless? (9).

परलोकनवप्रवासिनः प्रतिपत्स्ये पदवीमहं तव ।
विधिना जन एष दञ्चितस्त्वदधीनं खलु देहिनां सुखम् ॥१०॥

I will betake myself to the path to the other world,
CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

thou hast taken; fate has deceived the world of men; for, on thee doth life depend. (10).

रजनीतिमिरावगुण्ठिते पुरमार्गे घनशब्दविकलवाः ।
वर्साति प्रिय ! कामिनां प्रियास्त्वद्वृत्ते प्रापयितुं क ईश्वरः ॥११॥

When the night is veiled by darkness, who, save thee, is able to lead the love-lorn lasses, distressed by the rumble of clouds, to their lovers' homes ? (11).

नयनान्यरुणानि घूर्णयन् वचनानि स्खलयन्पदे पदे ।
असति त्वयि वारुणीमदः प्रमदानामधुना विडम्बना ॥१२॥

The intoxication caused by wine to the young handsome ladies, making every word of theirs slip, and causing their red eyes to roll, will be of no avail in thy absence. (12).

अवगम्य कथीकृतं वपुः प्रियबन्धोस्तव निष्फलोदयः ।
बहुलेऽपि गते निशाकरस्तनुतां दुःखमनङ्ग मोक्षयति ॥१३॥

Knowing that thou, his loved brother, liveth only in legend, the moon, who shall rise to no purpose, will give up her tenuity with great grief, though the dark half of the month is past. (13).

हरिताहराचारबन्धनः कलपुंस्कोकिलशब्दसूचितः ।
वद सम्प्रति कस्य बाणतां नवचूतप्रसवो गमिष्यति ॥१४॥

Say, whose shaft, the new mango blossom, will be, with a green and red stalk, suggested by the cry of the male koil ? (14).

अलिपंक्तिरनेकशस्त्रवया गुणकृत्ये धनुषो नियोजिता ।
विरतः करुणस्वनैरियं गुरुशोकामनुरोदितीव माम् ॥१५॥

Now and then hast thou put to use a row of bees as a string to thy bow. By its piteous cries it seems to lament after me. (15).

प्रतिपद्य मनोहरं वपुः पुनरप्यादिश तावदुत्थितः ।
रतिद्वृत्तिपदेषु कोकिलां मधुरालापनिसर्गपण्डिताम् ॥१६॥

Assuming a handsome form and again rising (from death), order the koil, adept in clever speech, to assume the role of the messenger of love. (16).

शिरसा प्रणिपत्य याचितान्युपगूढानि सवेपथूनि च ।
सुरतानि च तानि ते रहः स्मर संस्मृत्य न शान्तिरस्ति मे ॥१७॥

O Smara, the embraces accompanied by tremor, which I besought of thee and that love-play of thine in our privacy, give me no peace as I remember them. (17),

रचितं रतिपण्डित त्वया स्वयमङ्गेषु ममेदमार्तवम् ।
ध्रियते कुसुमप्रसाधनं तव तच्चारु वपुर्न दृश्यते ॥१८॥

This decoration of my limbs with the flowers of the season still holds; O adept in love-making! But that handsome form of thine is not to be seen. (18).

विबुधैरसि यस्य दारुणैरसमाप्ते परिकर्मणि स्मृतः ।
तमिमं कुरु दक्षिणोत्तरं चरणं निर्मितरागमेहि मे ॥१९॥

This my right foot, whose decoration was incomplete, when the cruel gods remembered thee; come and paint that foot. (19).

अहमेत्य पतङ्गवत्सर्पना पुनरङ्गाश्रयणी भवामि ते ।

चतुरैः सुरकामिनीजनैः प्रिय यावन्न विलोभ्यसे दिवि ॥२०॥

I shall come in manner of a moth, and shall lie in thy lap, before thou art beguiled by the wily heavenly nymphs. (20).

मदनेन विनाकृता रतिः क्षणमात्रं किल जीवितेति मे ।

यच्चनीयमिदं व्यवस्थितं रमण ! त्वामनुयामि यद्यपि ॥२१॥

The Rati lived, though for a moment, bereft of Madana; this censure has become a settled fact amongst men, Charm! I follow thee in death. (21).

क्रियतां कथनन्त्यमण्डनं परलोकान्तरितस्य ते भया ।

सममेव गतोऽस्यर्तकितां गतिमङ्गेन च जीवितेन च ॥२२॥

How may I arrange a funeral decoration for thee, who hast departed to the other world? Thou hast reached an unferrable flight with thy body and life simultaneously. (22).

ऋजुतां नयतः स्मरामि ते शरमुत्सङ्गनिषण्णधन्दनः ।

मधुना सह सस्मितां कथां नयनोपान्तविलोकितं च यत् ॥२३॥

I remember how thou didst straighten thy arrow while thy bow was lying in thy lap; and those smiling words thou didst speak to Vasanta and those thy glances askance. (23).

यव नु ते हृदयङ्गमः सखा कुसुमायोजितकामुं को मधुः ।

न खल्वग्रश्यापिनाकिना गमितः सोऽपि सुहृद्गतां गतिम् ॥२४॥

Where, indeed, is thy handsome friend Madhu, who devised a flowery bow for thee? Not, indeed, has he been brought to the flight of thyself, his friend, by the Pināka-wielder whose wrath is severe. (24).

अथ तैः परिदेविताक्षरैर्हृदये विग्धशरैरिवाहतः ।

रतिमभ्युपपत्तुमातुरां मधुरात्मानमदर्शयत्पुरः ॥२५॥

Struck in the heart by those words of lament, Madhu, to comfort Rati in distress, manifested himself before her. (25).

तमवेक्ष्य रुरोद सा भृशं स्तनसम्बाधमुरो जघान च ।

स्वजनस्य हि दुःखमग्रतो विवृतद्वारमिवोपजायते ॥२६॥

On seeing him, bitterly did she weep, and beat her breasts, so as to inflict pain on them; for before one's relations, the flood-gates of grief are opened wide. (26).

इति चैनमुवाच दुःखिता सुहृदः पदय वसन्त किं स्थितम् ?

तदिदं कणशो विकीर्यते पवनैर्भस्म कपोतकर्बुरम् ॥२७॥

Then grieved at heart, she said to Vasanta, "See what remains of your friend. Here are the ashes, variegated like a dove, scattered in particles before the winds. (27).

अयि सम्प्रति देहि दर्शनं स्मर ! पर्युत्सुक एष माधवः ।

दयितास्वनवस्थितं नृणां न खलु प्रेम चलं सुहृज्जने ॥२८॥

"Ah! Show thyself to me now, O Smara! Mādhava is yearning (to see thee). Men's love, which is unsteady towards their lovers, is not so towards their friends. (28).

अमुना ननु पार्श्ववर्तिना जगदाज्ञां ससुरासुरं तव ।
 बिसतन्तुगुणस्य कारितं धनुषः पेलवपुष्पपत्रिणः ॥२९॥

With Spring by thy side, together with gods and demons, the whole world was made to obey the command of thy bow, with its string of lotus fibre, and its shafts of delicate flowers. (29).

गत एव न ते निवर्तते स सखा दीप इवानिलाहतः ।
 अहमस्य दशेव पश्य मामविषह्यव्यसनेन धूमिताम् ॥३०॥

Like a lamp, snuffed by wind, thy friend returns not, once gone; see me; I am like a smouldering wick of that lamp smoking through unbearable pain. (30).

विधिना कृतमर्धवेशसं ननु मां कामवधे विमुञ्चता ।
 अनपायिनि संश्रयद्रुमे गजभग्ने पतनाय बल्लरी ॥३१॥

Fate, by leaving me (unscathed), while killing Kāma, has accomplished but half death; when the tree of support, which is undamaged, is smashed by an elephant, the creeper (clinging to it) falls down. (31).

तदिदं क्रियतामनन्तरं भवता बन्धुजनप्रयोजनम् ।
 विधुरां ज्वलनातिसर्जनान्नु मां प्रापय पत्युरन्तिकम् ॥३२॥

So, do immediately this office for thy friend; reach me, distressed that I am, to my husband by throwing me into fire. (32).

शशिना सह याति कौमुदी सह मेघेन तडित्प्रलीयते ।
 प्रमदाः पतिवर्त्मगा इति प्रतिपन्नं हि विचेतनैरपि ॥३३॥

Moonlight goes by the way of the moon, lightning melts with the cloud; that women follow the way of their husbands is accepted even by inanimate beings. (33).

अमुनेव कषायितस्तनी सुभगेन प्रियगात्रभस्मना ।
नवपल्लवसंस्तरे यथा रचयिष्यामि तनुं विभावसौ ॥३४॥

With just these lovely ashes of my husband's limbs I shall smear my breasts, and I shall arrange myself (lay myself) on fire as on a bed of leaves. (34).

कुसुमास्तरणे सहायतां बहुशः सौम्य ! गतस्त्वमावयोः ।
कुरु सम्प्रति तावदाशु मे प्रणिपाताञ्जलियाचितश्रिताम् ॥३५॥

O gentle one; thou hast often helped us in arranging our bed of flowers; now quickly arrange for me a funeral pyre, which I beseech thee to do. (35).

तदनु ज्वलनं मदपितं त्वरयेदक्षिणवातवीजनं ।
विदितं खलु ते यथा स्मरः क्षणमप्युत्सहते न मां विना ॥३६॥

The fire laid to my body; quicken it by wafting Malaya winds; for you know that Smara has not the heart to live without me, even for a single moment. (36).

इति चापि विधाय दीयतां सलिलस्याञ्जलिरेक एव नौ ।
अविभज्य परत्र तं मया सहितः पास्यति ते स बान्धवः ॥३७॥

After doing this, make an offering of a handful of water to both of us; that friend of yours shall drink it with me, undivided in the other world. (37).

परलोकादिष्वौ च माधव ! स्मरमुद्दिश्य विलोलपल्लवाः ।
निवपेः सहकारमञ्जरीः प्रियचूतप्रसवो हि ते सखा ॥३८॥

O Mādhava! In making obsequious offerings to Smara, offer him mango-blossoms with twirling leaves; for that friend of yours was fond of mango-blossoms." (38).

इति देहविमुक्तये स्थितां रतिमाकाशभवा सरस्वती ।
शफरीं हृदशोषविकलवां प्रथमा वृष्टिरिवान्वकम्पयत् ॥३९॥

A voice from the sky took pity on Rati, prepared to throw away her life, like the first shower of the season, the fish, distressed by the lake drying up. (39).

कुसुमायुधपति ! दुर्लभस्तव भर्ता न चिराद्भविष्यति ।
शृणु येन स कर्मणा गतः शलभत्वं हरलोचनाचिषि ॥४०॥

O wife of the flower-armed! It will not take very long for thee to meet thy husband. Listen, how he flew like a moth into the flame of the eye of Hara. (40).

अभिलाषमुदीरितेन्द्रियः स्वसुतायामकरोत्प्रजापतिः ।
अथ तेन निगृह्य विक्रियामभिशप्तः फलमेतदन्वभूत् ॥४१॥

Prajāpati, when his senses were inflamed, did lust after his daughter; and then controlling his passion, he cursed Smara, so that he experienced this plight (fruit). (41).

परिलोष्यति पार्वतीं यदा तपसा तत्प्रवर्णीकृतो हरः ।
उपलब्धमुह्यस्तदा स्मरं वपुषा स्वेन नियोजयिष्यति ॥४२॥

When Hara will be favourably inclined to marry

Pārvati, through her penance, then feeling happy, he will restore him his body. (42).

इति चाह स धर्मयाचितः स्मरशापावधिदां सरस्वतीम् ।

अशनेरमृतस्य चोभयोर्वंशिनश्चास्बुधराश्च योनयः ॥४३॥

Thus he spake, when requested by Dharma (Prajāpati); for the self-controlled and the cloud, each of these is the source of ambrosia and lightning respectively. (43).

तदिदं परिरक्ष शोभने भवितव्यप्रियसङ्गमं वपुः ।

रविपीतजला तपात्यये पुनरोधेन हि युज्यते नदी ॥४४॥

“Protect this thy body, which is destined to be united with the loved one; for a river, whose waters are drained off by the sun, is restored its current at summer’s end.” (44).

इत्थं रतेः किमपि भूतमदृश्यरूपं मन्दोचकार मरणव्यवसायबुद्धिम् ।

तत्प्रत्ययाच्च कुसुमायुधबन्धुरेनामाश्वासयत्सुचरितार्थपदैवंचोभिः ॥४५॥

Thus an invisible being repressed Rati’s determination to die; and through faith in those words, the friend of Kusumāyudha (the god of love), comforted her with words, the meaning of which was to be fully borne out. (45).

अथ मदनवधूरुपप्लवान्तं व्यसनकृशा परिपालयाम्बभूव ।

शशिन इव दिवातनस्य लेखा किरणपरिक्षयघूसरा प्रदोषम् ॥४६॥

Thus Rati, the wife of Madana, wilted by the calamity, awaited the end of that calamity; like the crescent of the moon, pale owing to loss of rays during day-time, awaiting (the approach) of the night. (46).

पञ्चमः सर्गः

तथा समक्षं दहता मनोभवं पिनाकिना भग्नमनोरथा सती ।
निनिन्द रूपं हृदयेन पार्वती प्रियेषु सौभाग्यफला हि चाहता ॥१॥

Pārvatī, whose heart's desire was frustrated by Pinākin (Śiva) by burning the mind-born (Kāma) before her very eyes, blamed in her heart her beauty; for beauty is that which wins the heart of the husband. (1).

इयेष सा कर्तुमवन्ध्यरूपतां समाधिमास्थाय तपोभिरात्मनः ।
अवाप्यते वा कथमन्यथा द्वयं तथाविधं प्रेम पतिश्च तादृशः ॥२॥

She desired to make her beauty fruitful by penances after concentrating her mind; how could, otherwise, be won two things: love of that kind, and that kind of husband? (2).

निशम्य चंनां तपसे कृतोद्यमां सुतां गिरीशप्रतिसक्तमानसाम् ।
उवाच मेना परिरम्य वक्षसा निवारयन्ती महतो मुनिव्रतात् ॥३॥

Menā, on hearing that she had set her mind on the performance of penance as she had fixed her heart on Hara, spoke to her, forbidding her from undertaking arduous penance. (3).

मनीषिताः सन्ति गृहेषु देवतास्तपः क्व वत्से ! क्व च तावकं वपुः ।
पदं सहेतुं अमरस्य पेलवं शिरीषपुष्पं न पुनः पतत्रिणः ॥४॥

"The gods, you desire, are in our house, what disparity is there between your fresh youth and penance; the delicate Śirīṣa flower can bear the bee's tread but not that of a bird." (4).

इति ध्रुवेच्छामनुशासती सुतां शशाक मेना न नियन्तुमुद्यमात् ।
क ईप्सितार्थस्थिरनिश्चयं मनः पयश्च निम्नाभिमुखं प्रतीपयेत् ॥५॥

Menā, thus advising her daughter whose resolve was inexorable, was not able to restrain her daughter from her undertaking. Who can oppose a mind, resolutely fixed upon the desired object; and water, flowing on a downward course? (5).

कदाचिदासन्नसखीमुखेन सा मनोरथज्ञं पितरं मनस्विनी ।
अयाचतारण्यनिवासमात्मनः फलोदयान्ताय तपःसमाधये ॥६॥

Once, Pārvatī desired to convey to her father her firm resolve through a friend, who was near, and begged him to allow her to dwell in the forest for the performance of the vow of penance, till the fruit was obtained. (6).

अथानुरूपाभिनिवेशतोषिणा कृताभ्यनुज्ञा गुरुणा गरीयसा ।
प्रजासु पश्चात्प्रथितं तदाख्यया जगाम गौरीशिखरं शिखण्डिमत् ॥७॥

And permitted by her father, who was pleased at her resolve, which was quite befitting her, she went to the Gaurī-peak, the haunt of peacocks, which was later known in the world by that name. (7).

विमुच्य सा हारमहार्यनिश्चया विलोलयष्टिप्रविलुप्तचन्दनम् ।
बबन्ध बालारुणबभ्रु वल्कलं पयोधरोत्सेधविशीर्णसंहति ॥८॥

She, whose resolve was inexorable, discarded the string of pearls, which wiped out the sandal from her breast, and she covered her breast with a bark garment, shattered in the texture by her uplifted breast, tawny as the young dawn. (8).

यथा प्रसिद्धं येषुरं शिरोरुहैर्जटाभिरप्येवमभूत्तद्वाननम् ।

न पद्मपद्मेणिभिरेव पङ्कजं सशैवलासङ्गमपि प्रकाशते ॥६॥

Her face became as lovely by her matted locks, as by her well-dressed hair; for the lotus shines as well by moss clinging to it, as by a swarm of bees. (9).

प्रतिक्षणं सा कृतरोमविक्रियां व्रताय मौञ्जीं त्रिगुणां बभार याम् ।

अकारि तत्पूर्वनिबद्धया तया सरागमस्या रसनागुणास्पदम् ॥१०॥

The thrice-folded Maunji-girdle, which she wore for her vow, which caused horripilation every moment, and which tied before the girdle, made red her waist, the place of her girdle. (10).

विसृष्टरागादधरान्निवर्तितः स्तनाङ्गरागारुणिताच्च कन्दुकात् ।

कुशाङ्कुरादानपरिक्षताङ्गुलिः कृतोऽक्षसूत्रप्रणयी तया करः ॥११॥

Withdrawing her hand from her lip which was bereft of Ālaktaka paint, and from her ball, which was red with the paint from her breast; the hand, the fingers of which were wounded as she cut the blades of Kuśa grass, was made by her the companion of the rosary of Akṣa beads. (11).

महार्हशय्यापरिवर्तनच्युतैः स्वकेशपुष्पैरपि या स्म दूयते ।

अशेत सा बाहुलतोपधायिनी निषेदुषी स्थण्डिल एव केवले ॥१२॥

Painted by the flowers fallen from her hair, as she rolled from side to side in her costly bed, she slept pillowed on her creeper-like arm, as she occupied the altar. (12).

पुनर्ग्रहीतुं नियतस्थया तया द्वयेऽपि निक्षेपे द्वापितं द्वयम् ।
लतासु तन्वीषु विलासचेष्टितं विलोलदृष्टं हरिणाङ्गनासु च ॥१३॥

As she was observing vows for penance, she kept two things as deposits with two; her graceful movements with the lithe plants and her unsteady glances with the female deer. (13).

अतन्द्रिता सा स्वयमेव वृक्षकान् घटस्तनम्रज्वराण्यवर्धयत् ।
गुहोऽपि येषां प्रथमाप्तजन्मनां न पुत्रवात्सल्यमपाकरिष्यति ॥१४॥

Unwearied, she herself tended the trees, with water cascading from breast-like pitchers; her love for them (trees) as her children, being first-born, even Guha would not undo. (14).

अरण्यबीजाञ्जलिदानलालितास्तथा च तस्यां हरिणा विशश्वसुः ।
यथा तदीयेनयनैः कुतूहलात्पुरः सखीनाममिमोत लोचने ॥१५॥

The deer, reared by handfuls of grains (nīvāra) grown in the forest, so won her confidence, that she measured her eyes by comparing them with those of the deer before her friends. (15).

कृताभिषेकां हुतजातवेदसं त्वगुत्तरासङ्गवतीमधीतिनीम् ।
दिदृक्षवस्तामृषयोऽभ्युपागमन्त घर्मवृद्धेषु वयः समीक्ष्यते ॥१६॥

Now came sages to see her; she who had taken bath and made offerings to fire and had donned a deer-skin as her upper garment, and was chanting hymns; for age is no consideration in those that are rich in Dharma. (16).

विरोधिसत्त्वोजिह्वतपूर्वमत्सरं द्रुमेरभीष्टप्रसवाचितातिथि ।

नवोटजाभ्यन्तरसम्भृतानलं तपोवनं तच्च बभूव पावनम् ॥१७॥

That religious domicile became hallowed; animals inimical to each other gave up their natural antipathy and the trees welcomed their guests with their fruit, inside the new cottages where the sacred fire was fed (with oblations). (17).

यदा फलं पूर्वतपःसमाधिना न तावता लभ्यममस्त काङ्क्षितम् ।
तदानपेक्ष्य स्वशरीरमार्दवं तपो महत्सा चरितुं प्रचक्रमे ॥१८॥

When she thought her desired object could not be accomplished by her preliminary ascetic discipline, then not minding the delicate beauty of her body, she started performing more austere penances. (18).

क्लमं ययौ कन्दुकलीलयाऽपि या तया मुनीनां चरितं व्यगाह्यत ।
ध्रुवं वपुः काञ्चनपद्मनिमित्तं मृदु प्रकृत्या च ससारमेव च ॥१९॥

She, who was fatigued even by ball-play, now took to the life of ascetics. Surely her body which was fashioned out of golden lotuses, was delicate by nature and yet full of vitality. (19).

शुचौ चतुर्णां ज्वलतां हविर्भुजां शुचिस्मिता मध्यगता सुमध्यमा ।
विजित्य नेत्रप्रतिधातिनीं प्रभामनन्यदृष्टिः सवितारमेक्षत ॥२०॥

In summer, seated in the midst of four fires, she of a winning smile, and a delicate waist, conquered the dazzling blaze of fire, and not looking anywhere else, she concentrated her gaze upon the sun. (20).

तयातितप्तं सविनुर्गभस्तिभिर्मुखं तदोयं कमलधियं दधौ ।

अपाङ्गयोः केवलमस्य दीर्घयोः शनैः शनैः श्यामिकया कृतं पदम्

Her lovely face was so scorched by the rays of the sun, that it bore the beauty of a blooming lotus; only gradually, a dark ring formed round the long corners of her eyes. (21).

अयाचितोपस्थितमम्बु केवलं रसात्मकस्योडुपतेश्च रश्मयः ।

बभूव तस्याः किल पारणाविधिर्न वृक्षवृत्तिव्यतिरिक्तसाधनः ॥२२॥

Only water which came to her unsought, and the rays of the moon, who is watery in form, became the means of her satisfying her hunger not different from that of trees. (22).

निकामतप्ता विविधेन वह्निना नभश्चरेणेन्धनसम्भृतेन सा ।

तपात्यये वारिभिरक्षिता नवंभुवा सहोष्माणममुञ्चदूर्ध्वगम् ॥२३॥

Intensely singed by various fires, and by the one that wanders in the sky (i.e. the sun) and bathed by showers of fresh water at the end of summer, she gasped out along with the earth hot vapoury breath which rose upwards. (23).

स्थिताः क्षणं पक्ष्मसु ताडिताधराः पयोधरोत्सेवनिपातचूर्णिताः ।

वलीषु तस्याः स्खलिताः प्रपेदिरे चिरेण नाभिं प्रथमोदबिन्दवः ॥२४॥

The first drops of rain stayed, for a moment, on her eye-lashes, its compactness reduced to spray on her rising bosom, then stumbled in the three folds of her skin and reached her (deep) navel after a long time. (24).

शिलाशयां तामनिकेतवासिनीं निरन्तरास्वन्तरवातवृष्टिषु ।
जालोकयन् न्निविष्टेस्तडिन्मयैर्महातपःसाक्ष्य इव स्थिताः क्षयाः ॥२५॥

Under the showers, accompanied compactly with winds, she lived homeless; lying on a slab of stone, she was looked at with the eyes of lightning by nights who stood as witnesses of her austere penances. (25).

निनाय सात्यन्तहिमोत्करानिलाः सहस्यरात्रीरुदवासतत्परा ।
दरस्पराक्रन्दिनि चक्रवाकयोः पुरो विद्युक्ते मिथुने कृपावती ॥२६॥

Standing in water, she passed the nights of Pausa in which blew winds charged densely with particles of snow, taking pity on the pair of cakravākas who suffered severance from one another, and who were before her, crying to one another. (26).

मुखेन सा पद्मसुगन्धिना निशि प्रवेपमानाधरपत्रशोभिना ।
सुषारवृष्टिस्तपद्मसम्पदां सरोजसन्धानमिवाकरोदपाम् ॥२७॥

With her mouth redolent of the odour of lotuses, and shining with her quivering lip, she seemed to provide the lotus-lakes with a lotus, whose wealth of flowers was destroyed by a shower of snow. (27).

स्वयंविशीर्णद्रुमपर्णवृत्तिता परा हि काष्ठा तपसस्तया पुनः ।
तदप्यपाकीर्णमतः प्रियंवदां वदन्त्यपर्णेति च तां पुराविदः ॥२८॥

Subsisting on leaves, fallen of themselves, is the height of penance; even that she discarded; that is why the sweet-tongued one is called Aparṇā by those who know the past. (28).

मृणालिकापेलवमेवमादिभिर्दत्तैः स्वमङ्गं न्ययन्त्यहमिशम् ।

तपः शरीरैः कठिनैरुपार्जितं तपस्विनां दूरमधश्चकार सा ॥२९॥

She got her body, delicate as a lotus-stalk, attenuated by observing such austere vows as these; thus she far exceeded the penances of ascetics by her penances performed through the medium of her body. (29).

अथाजिनाषाढधरः प्रगल्भवाग् ज्वलन्निव ब्रह्ममयेन तेजसा ।

विवेश कश्चिज्जटिलस्तपोवनं शरीरबद्धः प्रथमाधमो यथा ॥३०॥

Then a certain bachelor with matted locks, holding an āṣāḍha staff and wearing a piece of antelope-skin, bold of speech, and as if flaming with spiritual lustre, entered the penance grove, as if, he was the first stage of life in bodily form. (30).

तमातिथेयी बहुमानपूर्वया सपर्यया प्रत्युदियाय पार्वती ।

भवन्ति साम्येऽपि निविष्टचेतसां वपुर्विशेषेण्वतिगौरवाः क्रियाः ॥३१॥

Pārvatī, offered him respectful worship and a welcome offering; the actions of those whose mind is concentrated are full of great respect, even towards their equal, who have an impressive form. (31).

विधिप्रयुक्तां परिगृह्य सत्क्रियां परिधमं नाम विनीय च क्षणम् ।

उमां स पश्यन्नुजुनेव चक्षुषा प्रचक्रमे बक्तुमनुज्झितक्रमः ॥३२॥

That bachelor received the welcome-offering made according to proper rites and dissipating his fatigue awhile, looked at Umā with straight eye, and began addressing her in the proper order. (32).

अपि क्रियार्थं सुलभं समित्कुशं जलान्यपि स्नानविधिक्षमाणि ते ।
अपि स्वशक्त्या तपसि प्रवर्तसे शरीरमाद्यं खलु धर्मसाधनम् ॥३३॥

“I hope samidhās and kuśa grass are available in quantities sufficient for the performance of penance. Is there water fit for ablution? I hope, you perform your penance without overstraining your strength; for our body is the prime instrument of penance. (33).

अपि त्वदार्वाजितवारिसम्भृतं प्रवालमासामनुबन्धि वीरुधाम् ।
चिरोज्झितालक्तकपाटलेन ते तुलां यदारोहति दन्तवाससा ॥३४॥

I hope the leaves of the creepers watered by thee are continuously burgeoning; which leaves are equable to thy lips, which are coral-red, though they are no longer painted with the alaktaka dye. (34).

अपि प्रसन्नं हरिणेषु ते मनः करस्थदर्भप्रणयापहारिषु ।
य उत्पलाक्षि ! प्रचलैर्विलोचनैस्तवाक्षिसाहृदयमिव प्रयुञ्जते ॥३५॥

I hope, the mind is pleased with the deer, who O lotus-eyed, seem to imitate thine eyes with their tremulous eyes. (35).

यदुच्यते पार्वति ! पापवृत्तये न रूपमित्यव्यभिचारि तद्वचः ।
तथा हि ते शीलमुदारदर्शने तपस्विनामप्युपदेशतां गतम् ॥३६॥

What they say that beauty of form does not lead to sin is infallibly true; for thy character, O lady, large-eyed, is an exemplar even to the sages. (36).

विकीर्णसप्तर्षिबलिप्रहासिभिस्तथा न गाङ्गाः सलिलैर्दिवश्च्युतैः ।
यथा त्वदीयैश्चरितैरनाविलैर्महीधरः पावित एष सान्वयः ॥३७॥

This mountain is not hallowed by the waters of the Ganges, spilling down from the sky and smiling with (i.e. shining with) the Bali offerings, made by the Saptarṣis, as much as by thy pure acts (of devotion). (37).

अनेन धर्मः सविशेषमद्य मे त्रिवर्गसारः प्रतिभाति भाविनि ! ।

त्वया मनोनिर्विषयार्थकामया यदेक एव प्रतिगृह्य सेव्यते ॥३८॥

O lady of noble intentions, meseems that Dharma excels the other two ends of human existence, now that thou hast adopted Dharma only, (to the exclusion of the other two) with a mind purged of desire for worldly goods and desires. (38).

प्रयुक्तसत्कारविशेषमात्मना न मां परं सम्प्रतिपत्तुमर्हसि ।

यतः सतां सन्नतगात्रि ! सङ्गतं मनोषिभिः साप्तपदीनमुच्यते ॥३९॥

Having shown me special honour, it behoves thee not to look upon me as a stranger; for the friendship of good, O lady with stooping limbs ! is bred by taking together seven steps only. (39).

अतोऽत्र किञ्चिद्भ्रूवतीं बहुक्षमां द्विजातिभावादुपपन्नचापलः ।

अयं जनः प्रष्टुमनास्तपोधने ! न चेद्रहस्यं प्रतिवक्तुमर्हसि ॥४०॥

Hence I wish to ask you something, O lady, rich in penance, and of a highly forgiving nature, if it be not a secret; being a brahmin my outspokenness is but just and proper. (40).

कुले प्रसूतिः प्रथमस्य वेधसस्त्रिलोकसौन्दर्यमिबोदितं दधुः ।

अमृग्यमैश्वर्यमुखं नवं वयस्तपःफलं स्यात्किमतः परं वद ॥४१॥

Thou art born in a family, descended from the primeval creator, and your body is dowered with a beauty, which represents the loveliness of the three worlds put together; the happiness which opulence gives is yours, and is not to be sought, a youthful age; say what more fruit can penance give? (41)

भवत्यनिष्टादपि नाम दुस्तहान्मनस्विनीनां प्रतिपत्तिरौदृशी ।
विचारमार्गप्रहितेन चेतसा न दृश्यते तच्च कुशोदरि त्वयि ॥४२॥

Such activity of wise ladies results from unbearable misbehaviour (on the part of husband, or some other person). But, O lady of slim waist ! I do not see that in thee, however much I think about it. (42).

अलम्यशोकाभिभवेयमाकृतिर्विमानना सुभ्रु ! कुतः पितुर्गृहे ।
पराभिमर्शो न तवास्ति कः करं प्रसारयेत्पन्नगरत्नसूचये ॥४३॥

Your body is incapable of suffering pain from insult by your husband or any other person; whence can there be any affront in your father's house? How can a stranger dare to insult thee? Who shall stretch his hand to grasp the pencil-like gem from the serpent's hood? (43).

किमित्यपास्याभरणानि यौवने घृतं त्वया वार्धकशोभि वल्कलम् ।
वद प्रदोषे स्फुटचन्द्रतारका विभावरी यद्यरुणाय कल्पते ॥४४॥

Why have you set aside ornaments when so young and assumed barks befitting old age? Say whether at the beginning of the night, when the moon and the stars are so manifest, she can be ready for the break of the morning twilight? (44).

यिं यदि प्रार्थयते कृया धमः पितुः प्रदेवास्तव देवभूमयः ।
अपोपयन्तारमलं समाधिना न रत्नमन्विष्यति मृग्यते हि तत् ॥४३॥

If you seek heaven, your efforts are vain; for your father's lands are a part of heaven; and if you seek a husband, enough of penance; for a jewel seeketh not, but is itself sought. (45).

निवेदितं निःश्वसितेन सोढमणा मनस्तु ते संशयमेव गाहते ।
न हृष्यते प्रार्थयितव्य एव ते भविष्यति प्रार्थितदुर्लभः कथम् ॥४४॥

Your sighs have declared your mind, but my mind is in doubt; there is none, whom you need seek; how can one be difficult to obtain when sought by you? (46).

अहो स्थिरः कोऽपि तवेप्सितो युवा चिराय कर्णोत्पलशून्यतां गते ।
उपेक्षते यः झलथलम्बिनीर्जटाः कपोलदेहे कलनाप्रपिङ्गलाः ॥४५॥

Ah ! How adamant is the young man you desire, who reckes not of the matted locks tawny as rice-clustertips, spilling down on your cheeks, bareft of ear-lotus. (47).

मुनिमतेस्त्वामतिमात्रकक्षितां दिवाकराप्लुष्टविमूषणास्पदाम् ।
वाशाङ्गुलेखामिव पश्यतो दिवा सचेतसः कस्य मनो न दूयते ॥४६॥

What man, alive, does not feel pain in his heart, on seeing that you are thinned by the vows of an anchorite, and the places where ornaments are worn darkened by the heat of the sun, as on seeing the moon's crescent by day? (48).

अवैमि सौभाग्यमदेन वञ्चितं तव श्रियं यश्चतुरावलोकिनः ।
करोति लक्ष्यं चिरमद्य पशुतो न कश्चात्प्राप्तोऽप्यस्य ॥४७॥

I understand your beloved to be deluded by the beauty of his form, that he does not make your lovely face with its straight eye-lashes the target of his eyes for a long time. (49).

क्रियच्चिरं श्राम्यसि गौरि ! विद्यते ममापि पूर्वाश्रमसङ्चितं तपः ।
तदर्धभागेन लभस्व कांक्षितं वरं तमिच्छामि च साधु वेदितुम् ॥५०॥

How long, O Gauri! will you weary yourself? I, too, have accumulated penance in the first stage of my life (Brahmacaryāśrama); by half of it may you win the desired husband; I wish to know him well." (50).

इति प्रविश्याभिहिता द्विजस्मना मनोगतं सा न शशाक शंसितुम् ।
अथो वयस्यां परिपाश्वर्त्तिनीं विवर्तितानञ्जननेत्रसंक्षत ॥५१॥

Thus, the Brahmin sought to worm the secret out of her, but she was unable to reveal to him her secret out of bashfulness; but she then turned her eye which was without collyrium, to her friend. (51).

सखी तदीया तमुवाच वर्णिनं निबोध साधो ! तव चेत्कुतूहलम् ।
यदर्थमम्भोजमिवोष्णवारणं कृतं तपःसाधनमेतया वपुः ॥५२॥

Her friend said to the bachelor, "Understand, noble sir, if you are desirous to know the reason why she has made her body, which wards off heat, like a lotus, the vehicle of her penance. (52).

इयं महेन्द्रप्रभृतीनधिश्चियश्चतुर्दिगीशानवमत्य मानिनी ।
अरूपहार्यं मदनस्य निग्रहापिनाकपाणि पतिमाप्तुमिच्छति ॥५३॥

This proud lady moved by the behests of Madana,

disregarding the Guardians of Quarters, Indra and others of great eminence, desires to win Lord Siva for husband. (53)

असह्यहुङ्कारनिर्वर्तितः पुरा पुरारिमप्राप्तमुखः शिलीमुखः ।

इमां हृदि व्यायतपातमक्षिणोद्विशोणंमूर्तेरपि पुष्पधन्वनः ॥५४॥

The shaft of the flower-armed, formerly repulsed by God Śiva, by an unbearable grunt, deep in Pārvati's tender heart lay, although the body of the flower-armed god lay, a shattered frame. (54).

तदा प्रभृत्युन्मदना पितुर्गृहे ललाटिकाचन्दनधूसरालका ।

न जातु बाला लभते स्म निर्वृतिं तुषारसङ्घातशिलातलेष्वपि ॥५५॥

From that time on, passion-smitten, in her father's house, her hair grey, with the sandal applied to her forehead, the dear girl did not find comfort in her heart, although she would lie on slabs of ice. (55).

उपात्तवर्णे चरिते पिनाकिनः सबाष्पकण्ठस्खलितैः पदेरियम् ।

अनेकशः किन्नरराजकन्यका वनान्तसङ्गीतसखीररोदयत् ॥५६॥

As she sang the deeds of Śiva in song, in words, faltering in utterance through her tear-choked throat, she often made her kinnara friends, her companions in the interior of the forest, weep. (56).

त्रिभागशेषासु निशासु च क्षणं निमील्य नेत्रे सहसा व्यबुध्यत ।

क्व नीलकण्ठ व्रजसीत्यलक्ष्यवागसत्यकण्ठार्पितबाहुबन्धना ॥५७॥

She had just a wink of sleep; while three quarters of the night yet remained, she awoke all of a sudden; "where

dost thou go, Nilakanṭha? "She said indistinctly, clasping his neck, which was not there. (57).

यदा बुधैः सर्वगतस्त्वमुच्यते न वेत्ति भावस्थमिमं कथं जनन् ।
इति स्वहस्तोल्लिखितञ्च मुग्धवा रहस्युपालम्यत चन्द्रशेखरः ॥५८॥

'As the wise describe thee as omnipresent, how do you not know this person who is in love with thee'? Thus did she in her privacy revile Candrasekhara, limned by her own hand: (58).

यदा च तस्याग्निमे जम्पतेरपश्यन्तं न विधिं विचिन्दती ।
तदा सहस्रमाभिरनुज्ञयाः पुरोरियं प्रपन्ता तपसे तपोवनम् ॥५९॥

When she did not find any means to win the lord of the World, with the consent of her father, however, she attempted to seek it. She came to this forest with us for practising penance. (59).

द्रुमेषु सख्या कृतजन्मसु स्वयं फलं तपःसाक्षिषु दृष्टुमेष्ट्वदि ।
न च प्ररोहाभिमुखोऽपि दृश्यते मनोरथोऽस्याः शशिनौलिसंश्रयः ॥६०॥

In trees planted by Pārvati herself, although fruit has appeared, the witness of her penance, her heart's desire for Candramauli does not seem to sprout. (60).

न वेद्यि स प्रार्थितदुर्लभः कदा सखीभिरस्रोत्तरमोक्षितानिसाम् ।
तपःकृशामभ्युपपत्स्यते सखीं वृषेव सीतां तदवग्रहक्षताम् ॥६१॥

I do not know, when He (Śiva) inaccessible though besought, will favour our friend wilted by penance. "So saying her friends looked at her, after shedding tears, like Indra favouring the earth, parched by drought. (61).

अयुक्तसद्भाषमितीङ्गितज्ञया निवेदितो नैष्ठिकमुन्दरस्तया ।
अयोदमेवं परिहास इत्युमामपृच्छदध्यञ्जितहर्षलक्षणः ॥६२॥

The handsome hermit, who had vowed celibacy for life, and was concealing her good feelings, was told by her (Pārvatī's) friend, who knew her heart; and asked Umā, without showing signs of joy on his face, if that was mere chaffing on the part of her friend. (62).

अयाग्रहस्ते मुकुलीकृताङ्गुलौ समर्पयन्ती स्फटिकाक्षमालिकाम् ।
कथञ्चिद्वद्रेस्तनया मितक्षरं चिरव्यवस्थापितवागभाषत ॥६३॥

Umā, holding in the palm of her hand, the fingers of which were closed into bud, a rosary of crystal beads, somehow steadied her speech, and spake in measured words. (63).

यथा श्रुतं वेदविदां वर त्यया जनोऽयमुज्ज्वैःपदलङ्घनोत्सुकः ।
तपः किलेवं तदवाप्तिसाधनं मनोरथानामगतिर्न विद्यते ॥६४॥

"O rich in Vedic Lore, what you have heard is true : that this person is eagerly longing to attain a high place; for nothing is inaccessible to desire." (64).

अथाह कर्णो विदितो महेश्वरस्त्वदभिनी त्वं पुनरेष वर्तसे ।
अमङ्गलाभ्यासरतिं विचिन्त्य तं तवानुवृत्तिं न च कर्तुं मुत्सहे ॥६५॥

Then the celibate said, "I know Maheśvara; but as for you, you seek him (for husband); but as I reflect that he is given to inauspicious things, I dare not commend your choice. (65).

अवस्तुनिर्दग्धपरे कथं नु ते करोऽयमामुक्तविवाहकौतुकः ।
करोस्य सन्तोर्वनयोऽपि साहिता सहिष्यते इत्यपराधमस्य ननु ॥६६॥

O thou ! that hankereth after trifling objects, how could thy hand, which is divested of the marriage bracelet, bear to be clutched by Śiva's hand coiled by serpents, for the first time? (66).

त्वमेव तावत्परिचिन्तय स्वयं कदाचिदेते यदि योगमर्हतः ।
वधूदुकूलं कलहंसलक्षणं गजाजिनं शोणितबिन्दुवर्षि च ॥६७॥

Think thou, O lovely one ! if these ever deserve to be brought together : the bride's silken garment emblazoned with figures of swans, and elephant-hide dripping with drops of blood. (67).

चतुष्कपुष्पप्रकरावकीर्णयोः परोऽपि को नाम तवानुमन्यते ।
अलक्तकाङ्क्षानि पदानि पादयोर्विकीर्णकेशासु परेतभूमिषु ॥६८॥

Who, even your enemy, can commend your feet treading the flower-covered quadrangle of a four flanked house, treading the cemetery ground, covered with hair—your feet painted with alaktaka? (68).

अयुक्तरूपं किमतः परं वद त्रिनेत्रवक्षः सुलभं तवापि यत् ।
स्तनद्वयेऽस्मिन् हरिचन्दनास्पदे पदं चिताभस्मरजः करिष्यति ॥६९॥

What could be more improper than this, that thy breasts, fit to be plastered with haricandana, should be bespattered with funeral ashes, in thy easily available embraces by Hara. (69).

इयं च तेऽग्या पुरतो विडम्बना यदूढया वारणराजहार्यया ।
विलोष्य वृद्धोक्षमधिष्ठितं त्वया महाजनः स्मेरमुखो भविष्यति ॥७०॥

This is your another discomfiture, that big masses of men will be smiling on seeing thee, fit to ride huge elephants, riding thy mount of an old bull. (70).

द्वयं गतं सम्प्रति शोचनीयतां समागमप्रार्थनया पिनाकिनः ।
कला च सा कान्तिमती कलावतस्त्वमस्य लोकस्य च नेत्रकौमुदी ॥७१॥

Now two have become deplorable by Pināki's desire to obtain them : the shining crescent of the moon, and then, the moon-light of the world's eyes. (71).

वपुर्विरूपाक्षमलक्ष्यजन्मता दिगम्बरत्वेन निवेदितं वसु ।
वरेषु यद् बालमृगाक्षि ! मृग्यते तदस्ति किं व्यस्तमपि त्रिलोचने ॥७२॥

His body is deformed, having three eyes, his birth obscure, his wealth declared by his having the sky for garment; whatever is to be sought in a bridegroom, is that to be found even singly in Trilocana (Śiva). (72).

निवर्तयास्मादसदीप्सितान्मनः क्व तद्विधस्त्वं क्व च पुण्यलक्षणा ।
अपेक्ष्यते साधुजनेन वैदिकी इमशानशूलस्य न यूपसत्क्रिया ॥७३॥

Turn your mind away from this unseemly desire; what disparity is there between him of that type and you of auspicious qualities ! Wise men expect not Vedic consecration of the stake in the cemetery of the sort of the sacrificial post." (73).

इति द्विजातौ प्रतिकूलवादिनि प्रवेपमानाक्षरलक्ष्यकोपया ।
विकुञ्चितभ्रूलतमाहिते तया विलोचने तिर्यगुपान्तलोहिते ॥७४॥

When thus the Brahmin spoke something unfavourably to her, she, whose anger was visible from her trembling

lips, looked at him with eyes, red at the corners, obliquely with eyebrows knit. (74).

उवाच चैनं परमार्थतो हरं न वेत्ति नूनं यत् एवमात्य भाग्य ।
त्रिलोकसायान्यमचिन्त्यहेतुकं द्विषन्ति मन्दाश्रितं महात्मनान् ॥७५॥

She said to him, "Thou dost not know Hara in his true nature, that thou speakest thus; the dull hate the actions of the great, which are extraordinary and inscrutable in their motive. (75).

विपत्प्रतीकारपरेण सङ्गलं निवेष्ट्यते भूतिसमुत्सुकेन वा ।
जगच्चरमस्य निराशियः सतः किमेभिराशोऽहतात्मभुक्तिभिः ॥७६॥

An auspicious thing is sought by one who seeks to counteract adverse circumstances, or by one who longs for prosperity; what has one, who has no desire, and is the refuge of the world, to do with the impulses of the soul, marred by desire (for worldly objects)? (76).

अकिञ्चनः सन्प्रभवः स सम्पदां त्रिलोकनाथः पितृसद्यगोचरः ।
स भीमरूपः शिव इत्युदीर्यते न सन्ति याथार्थ्यविदः पिनाकिनः ॥७७॥

Though himself poor, he is the source of wealth—he, the Lord of the three worlds living in a cemetery; though frightful in aspect, he is called 'auspicious in nature'; no one knows Pināki in his true nature. (77).

विभूषणोद्भाति पितृभोगि वा गजालिनालम्बि दुहूलधारि वा ।
कपालि वा त्यागपदेऽनुशेखरं न विश्वमूर्तेरवधार्यते कपुः ॥७८॥

His body may be adorned by ornaments, or may be coiled round by serpents; may be draped in elephant hide,

or in a silken garment; he may hold a skull, or may be adorned by the crescent of the moon; the form of one, who incorporates the whole world is inscrutable. (78).

तदङ्गसंसर्गमवाप्य कल्पते ध्रुवं चिताभस्मरजो विशुद्धये ।
तथा हि नृत्याभिनयक्रियाच्युतं विलिप्यते मौलिभिरम्बरोकसाम् ॥७६॥

The funeral ashes, coming in contact with his limbs tend to purge sin; while when it drops down in his dance, it smears the heads of the gods. (79).

असम्पदस्तस्य वृषेण गच्छतः प्रभिन्नदिग्वारणवाहनो वृषा ।
करोति पादावुपगम्य मौलिना विनिव्रमन्दाररजोऽरुणाङ्गुली ॥८०॥

Indra, approaching him on his mount of a quarter-elephant, makes the toes of the feet of Śiva, who rides his bull and is penury-ridden, red with the pollen of full-blown Mandāra flowers. (80).

विवक्षता दोषमपि च्युतात्मना त्वयैकमीशं प्रति साधु भाषितम् ।
यमामनन्त्यात्मभवोऽपि कारणं कथं स लक्ष्यप्रभवो भविष्यति ॥८१॥

Speaking of his faults, you, of a fallen soul, have at least mentioned one good quality of his; how could he, who is the source of the self-born, be one, whose source could be noticed ? (81).

अलं विवादेन यथा श्रुतस्त्वया तथाविधस्तावदशेषमस्तु सः ।
समात्र भावेकरसं मनः स्थितं न कामवृत्तिर्वचनीयमीक्षते ॥८२॥

Enough of argument; may he be of the nature you have heard; my heart is full of the one sentiment of love;

one who is caprice-ridden, does not care for a fault. (82).

निवार्यतामालि किमप्ययं बटुः पुनर्विवक्षुः स्फुरितोत्तरावरः ।
न केवलं यो महतोऽपभाषते शृणोति तस्मादपि यः स पापभाक् ॥८३॥

Do thou stop this brat, O friend; he seems to be desirous of speaking again. Not only he, who reviles the great is sinful, but he, who (willingly) hears the same from him is also so. (83).

इतो गमिष्याम्यथवेति वादिनी चञ्चल बाला स्तनभिन्नवल्कला ।
स्वरूपमास्थाय च तां कृतस्मितः समाललम्बे वृषराजकेतनः ॥८४॥

I will move from here". So saying, the young lady, whose scarf of the bark of a tree slipped from her breasts, left. The bull-emblem'd god, smiling, hung on to her. (84).

तं वीक्ष्य वेपथुमती सरसाङ्गयष्टि-

निक्षेपणाय पदमुद्धृतमुद्वहन्ती ।

मार्गाचलव्यतिकराकुलितेव सिन्धुः

शैलाधिराजतनया न ययौ न तस्थौ ॥८५॥

The daughter of the king of mountains, on seeing him, was full of tremor, and had sweat on her supple body; and holding her foot uplifted to step forward, like a river obstructed by a mountain she meets on the way, did neither halt nor move away. (85):

अद्य प्रभृत्यवनताङ्गि ! तवास्मि दासः
 क्रीतस्तपोभिरिति वादिनि चन्द्रमौलो ।
 अह्नाय सा नियमजं क्लममुत्ससर्ज
 क्लेशः फलेन हि पुनर्नवतां विधत्ते ॥८६॥

“From to-day on, I am thy slave, O maiden with stooping limbs !—won by thy penance”. The moment Candrasekhara spoke thus, that very moment she gave up fatigue, born of her observance of her vow; for labour renovates one, when its fruit is reaped. (86).

षष्ठः सर्गः

अथ विश्वात्मने गौरी संविदेश मिथः सखीम् ।
 दाता मे भूभृतां नाथः प्रमाणीक्रियतामिति ॥१॥

The Gauri secretly sent her friend to Lord Śiva, who is the Universe, requesting him to honour the Lord of mountains as her giver. (1).

तया व्याहृतसंदेशा सा बभौ निभृता प्रिये ।
 चूतयष्टिरिवाभ्याशे मधौ परभृतोन्मुखी ॥२॥

Having sent her message through her (friend) she felt more attached to Hara than ever, like a branch of mango, favouring the koil at Spring's advent. (2).

स तथेति प्रतिज्ञाय विसृज्य कथमप्युमाम् ।
 ऋषीन् ज्योतिर्मयान् सप्त सस्मार स्मरशासनः ॥३॥

Saying "so be it" he, the vanquisher of Smara, somehow, took leave of Umā and remembered the luminous Saptarṣis (the Great Bear). (3).

ते प्रनामण्डलैर्व्योम द्योतयन्तस्तपोधनाः ।
सारन्धतीकाः सपदि प्रादुरासन् पुरः प्रभोः ॥४॥

Those sages, rich in penance, illumining the sky by their multitudes of light appeared before the Lord (Śiva) with Arundhati. (4).

आप्नुतास्तीरमन्दारकुसुमोत्करवीचिषु ।
आकाशगङ्गास्रोतःसु दिङ्नागमदगन्धिषु ॥५॥

Bathed in the heavenly Ganges, whose waves bore scattered clusters of Mandāra flowers, and were redolent of the odour of the ichor of quarter-elephants; (5).

मुक्तायज्ञोपवीतानि बिभ्रतो हेमवल्कलाः ।
रत्नाक्षसूत्राः प्रव्रज्यां कल्पवृक्षा इवाश्रिताः ॥६॥

Wearing pearl-sacred threads and golden barks, and beads of jewels in their rosaries, betaking themselves to the life of sanyāsins; they stood as Kalpavṛkṣas (wish-yielding trees). (6).

अथःप्रस्थापिताश्चेन समावर्जितकेतुना ।
सहस्ररश्मिना शश्वत् सप्रणाममुदीक्षिताः ॥७॥

They seemed to be looked at respectfully by the Sun himself who drove his horses nether-wards, with streamers flying low. (7).

आसक्तबाहुलतया सार्धमुद्धृतया भुवा ।
महावराहदंष्ट्रायां विश्रान्ताः प्रलयापदि ॥८॥

And at the dissolution of an aeon, resting upon the tusk of the primeval boar, with their creeper-like arms, along with the earth, uplifted on it; (8).

सर्गशेषप्रणयनाद् विश्वयोनेरनन्तरम् ।
पुरातनाः पुराविद्भिर्घातार इति कीर्तिताः ॥९॥

The creators of the universe, which remained uncreated, after Brahman had fashioned it, and named the ancient creators by those who know the stories past; (9).

प्राक्तनानां विशुद्धानां परिपाकमुपेयुषाम् ।
तपसामुपभुञ्जानाः फलान्यपि तपस्विनः ॥१०॥

These anchorites, enjoyed the fruit of their pure penance come to fruition. (10).

तेषां मध्यगता साध्वी पत्युः पादार्पितेक्षणा ।
साक्षादिव तपःसिद्धिर्बभासे बह्वरुन्धती ॥११॥

Arundhati, who stood in their midst, had bent her gaze upon her husband's feet, was as the accomplishment incarnate of their penance. (11).

तामगौरवभेदेन मुनींश्चापश्यदीश्वरः ।
स्त्रीपुमानित्यनास्थेषा वृत्तं हि सहितं सताम् ॥१२॥

Íśvara looked upon those sages with equal respect; man or woman is no consideration with the great; it is actions they commend. (12).

तद्दर्शनादभूच्छंभोभूयान् दारार्थमादरः ।

क्रियाणां खलु धर्म्याणां दांपत्यं मूलसाधनम् ॥१३॥

At their sight, Śambhu felt considerable respect for his wife; for good religious acts depend upon good wives. (13).

धर्मेणापि पदं शर्वे कारिते पार्वतीं प्रति ।

पूर्वापराधभीतस्य कामस्योच्छ्वसितं मनः ॥१४॥

Having caused Śarva's mind to be disposed towards Pārvatī by proper marriage rites, the mind of Kāma, who had previously offended, felt an access of the hope of revival. (14).

अथ ते मुनयः सर्वे पूजयित्वा जगद्गुरुम् ।

इदमूचुरनूचानाः प्रीतिकण्टकितत्वचः ॥१५॥

Then all those sages, adepts in the knowledge of the Vedas, honoured the Lord of the world, addressed him while their limbs were thrilled with pleasure. (15).

यद् ब्रह्म सम्यगास्नातं यदग्नौ विधिवद् धृतम् ।

यच्च तप्तं तपस्तस्य विपक्वं फलमद्य नः ॥१६॥

"To-day has come to fruition our painstaking study of the Vedas, our oblations offered to fire, according to due rites, and the penance we practised. (16).

यदध्यक्षेण जगतां वयमारोपितास्त्वया ।

मनोरथस्याप्यपथं मनोविषयमात्मनः ॥१७॥

Since you, the Lord of the world, place us in the region of your mind, beyond the region of our utmost wish. (17).

यस्य चेतसि वर्तेथाः स तावत् कृतिनां वरः ।
किं पुनर्ब्रह्मयोनेर्यस्तव चेतसि वर्तते ॥१८॥

Foremost among the blessed is he, in whose mind thou dwelleth; what need be of one, whom thou, the source of Brahman, dost remember? (18).

सत्यमर्कान्च सोमान्च परमध्यास्महे पदम् ।
अद्य तूच्चैस्तरं तस्मात् स्मरणानुग्रहात्तव ॥१९॥

It is true, we now occupy a place higher than that of the sun and the moon; but through thy favour of remembering us we occupy a still higher place. (19).

त्वत्संभावितमात्मानं बहु मन्यामहे वयम् ।
प्रायः प्रत्ययमाधत्ते स्वगुणोष्णमादरः ॥२०॥

We think highly of ourselves, being honoured by thee; the respect paid to one by the great, generally creates confidence in one's good qualities. (20).

या नः प्रीतिर्विरूपाक्ष त्वदनुध्यानसंभवा ।
सा किमावेक्षते तुभ्यमन्तरात्मासि देहिनाम् ॥२१॥

The pleasure we feel in contemplating thee, O Virūpākṣa! need it be told thee? Thou art the indwelling spirit of all beings. (21).

साक्षाद् दृष्टोऽसि न पुनर्विद्यस्त्वां वयमञ्जसा ।

प्रसीद कथयात्मानं न भ्रियां पथि वर्तते ॥२२॥

We have direct vision of thee; we know thee not in thy true nature; be gracious, tell us; thou art beyond the reach of our mind. (22).

किं येन सृजसि व्यक्तमुत येन बिभर्षि तत् ।
अथ यस्तस्य संहर्ता भागः कतम एष ते ॥२३॥

What part is this of thine? Is it the one by which thou dost create, or the one by which thou dost dissolve the universe? (23).

अथवा सुमहत्प्रेषा प्रार्थना देव तिष्ठतु ।
चिन्तितोपस्थितास्तावच्छाधि नः करवाम किम् ॥२४॥

Or, O Lord, let this great request stand aside; commend us, what we should do; - we, who have presented ourselves, the moment we were thought of." (24).

अथ मौलिगतस्येन्दोर्विशदैर्दशनांशुभिः ।
उपचिन्वन् प्रभां तन्वीं प्रत्याह परमेश्वरः ॥२५॥

Then the great god answered, augmenting the dim lustre of the crescent moon on his crest by the serene rays of his teeth. (25).

विदितं वो यथा स्वार्था न मे काश्चित् प्रवृत्तयः ।
ननु मूर्तिभिरष्टाभिरित्थंभूतोऽस्मि सूचितः ॥२६॥

"You know that my actions are not for any selfish ends; the eight forms of mine suggest that I am of this nature. (26).

सोऽहं तृष्णानुरेवृष्टिं विद्युत्वानिव चातकैः ।

अरिविप्रकृतैर्देवैः प्रसूतिं प्रति याचितः ॥२७॥

Like the thirsty cātakas' prayer, for showers, the gods harassed by their eminence beg that I beget a son. (27).

अत आहर्तुमिच्छामि पार्वतीमात्मजन्मने ।

उत्पत्तये हविर्भोक्तुर्यजमान इवारणिम् ॥२८॥

So I desire to take Pārvatī to wife that I may beget a son; like a sacrificer, the churning wood for producing fire. (28).

तामस्मदर्थे युष्माभिर्याचितव्यो हिमालयः ।

विक्रियायै न कल्पन्ते संबन्धाः सवनुष्ठिताः ॥२९॥

You should prey to Himālaya that Pārvatī be bestowed upon us in marriage; for relationships established by the good do not prove fruitless. (29).

उन्नतेन स्थितिमता धुरमुद्रहता भुवः ।

तेन योजितसंबन्धं वित्त मामप्यवञ्चितम् ॥३०॥

By that lofty and eminent one, bearing the yoke of the earth, know that I, too, am not deceived by the marriage -tie. (30).

एवं वाच्यः स कन्यार्थमिति वो नोपद्विश्यते ।

भवत्प्रणीतमाचारमामनन्ति हि साधवः ॥३१॥

It is hardly necessary that you should be advised to ask him for the hand of his daughter in marriage. The

institutions promulgated by you are honoured as standard rules by the good. (31).

आर्याप्यरुन्धती तत्र व्यापारं कर्तुमर्हति ।
प्रायेणैवंविधे कार्ये पुरंध्रीणां प्रगल्भता ॥३२॥

It behoves the noble Arundhati to help us in this marriage, for (goodly) matrons are clever in such matters, generally. (32).

तत्प्रयातोषधिप्रस्थं सिद्धये हिमवत्पुरम् ।
महाकोशीप्रपातेऽस्मिन् संगमः पुनरेव नः ॥३३॥

So proceed to Oṣadhiprastha, the capital of Himālaya for the accomplishment of this purpose; we shall meet again at Mahākośī falls." (33).

तस्मिन् संयमिनामाद्ये जाते परिणयोन्मुखे ।
जहुः परियहन्नीडां प्राजापत्यास्तपस्विनः ॥३४॥

When He, the foremost of the self-restrained, was favourably disposed to marriage, the sages, the sons of Brahmā, gave up feeling of shame in respect of marrying wives. (34).

ततः परममित्युक्त्वा प्रतरथे मुनिमण्डलम् ।
भगवानपि संक्रान्तः प्रथमोद्दिष्टमारपदम् ॥३५॥

Then saying, 'I is all right,' the circle of sages started to leave; the holy Lord (Śiva) too reached the desired place. (35).

तेऽप्याकाशमसिङ्गाममुत्पत्य परमर्षयः ।
आसेदुरोषधिप्रस्थं मनसा सह मानसाः ॥३६॥

Those great sages, fleet as the mind, flew into the sky, dark as a sword, and reached Oṣadhiprastha— (36).

अलकामतिवाह्येव वर्सति विसुसंपदाम् ।
स्वर्गाभिष्यन्दवमनं कृत्वेवोपनिवेशितम् ॥३७॥

Founded by dividing Alakā, the home of riches which was as if a portion slivered out from the heaven; (37).

गङ्गास्रोतःपरिक्षिप्तं वप्रान्तज्वलितौषधि ।
बृहन्मणिशिलासालं गुप्तावपि मनोहरम् ॥३८॥

Encircled by the streams of the Ganges, with medicinal herbs shining in the rampart, which was built with gems; beautiful though hidden; (38).

जितसिंहभया नागा यत्राश्वा बिलयोनयः ।
यक्षाः किंपुरुषाः पौराः योषितो वनदेवताः ॥३९॥

Where the elephants had overcome the fear of lions, and the horses were born from holes, Yakṣas and Kimpuruṣas were citizens, and the forest women were the women of that city; (39).

शिखरासक्तमेघानां व्यज्यन्ते यत्र देशमनाम् ।
अनुगजितसंदिग्धाः करणैर्मुग्धजस्वनाः ॥४०॥

Where are suggested by time-beats the sounds of drums,

confounded with the roar of clouds, clinging to the house-tops; (40).

यत्र कल्पद्रुमैरेव विलोलविटपांशुकैः ।
गृह्यन्त्रपताकाश्चौरपौरादरनिमिता ॥४१॥

Where, without the citizens wishing it, were made flags of cloth, yielded by the waving branches of the Kalpataru (the wish-yielding tree) the glory of the poles raised over mansions; (41).

यत्र स्फटिकहर्म्येषु नवतं सोपानपङ्क्तिषु ।
ज्योतिषां प्रतिबिम्बानि प्राप्नुवन्त्युपहारताम् ॥४२॥

Where at night on crystal terraces, in drinking places, the reflections of stars become flower-offerings; (42).

यत्रौषधिप्रकाशेन नक्तं दर्शितसंचराः ।
अनभिज्ञास्तमिल्लाणां दुर्दिनेष्वभिसारिकाः ॥४३॥

Where on cloudy nights, the love-lorn damsels (Abhisārikās) finding their way by the light of phosphorescent herbs, know not darkness; (43).

यौवनान्तं वयो यस्मिन् नातङ्कः कुसुमायुधः ।
रतिः स्वेदसमुत्थानं निद्रा संज्ञाविपर्ययः ॥४४॥

Where age ends with youth (knows not old age), where death comes from no other cause but love (Kusumāyudha), and sleep, induced by love-dalliance, is loss of consciousness; (44).

भ्रूभेदिभिः सकम्पोष्ठैर्ललिताङ्गुलितर्जनैः ।

यत्र कोपैः कृताः स्त्रीणामाप्रसादार्थिनः प्रियाः ॥४५॥

Where young men are made to supplicate damsels, till their favour is won, and their anger, indicated by knitted eye-brows, by throbbing lips, and by chiding by the lovely finger, is removed; (45).

संतानकतरुच्छायासुप्तविद्याधराध्वगम् ।

यस्य चोपवनं बाह्यं सुगन्धिगन्धमादनः ॥४६॥

Where in the park on the skirts of that city, slept Vidyādharas, who were way-farers, under Santānaka trees, and where outside it was situated the odorous Gandhamādana. (46).

तत् कान्तमृषयो दिव्याः प्रेक्ष्य हैमवतं पुरम् ।

स्वर्गाभिसंधिसुकृतं वञ्चनामिव मेनिरे ॥४७॥

Then those divine sages, on seeing that Capital town of Himālaya, considering the good deed they performed with a view to winning heaven as deceit. (47),

ते सद्यनि गिरेर्वेगादुन्मुखद्वास्थवीक्षिताः ।

अवतेर्जटाभारैर्लिखितानलनिश्चलैः ॥४८॥

Speedily did they alight at the palace of the mountain (Himālaya) and were looked at by the door-keepers with unturned eyes, and the mass of their matted locks glistened like fires, drawn in paintings. (48).

गगनादवतीर्णा सा यथाबुद्धपुरःसरा ।

तोयान्तर्भास्करालीव रेजे मुनिपरंपरा ॥४९॥

That line of sages, alighting from the sky in the order

of precedence of age, shone like the reflections of the sun in water. (49).

तानर्घ्यनिर्घ्यमादाय दूरात् प्रत्युद्ययौ गिरिः ।

नमयन् सारगुरुभिः पादन्यासेर्वसुं धराम् ॥५०॥

The mountain came to receive those worshipful sages from afar, bending the earth under his weighty steps. (50).

धातुताम्राधरः प्रांशुर्देवदारुबृहद्भुजः ।

प्रकृत्यैव शिलोरस्कः सुव्यक्तो हिमवानिति ॥५१॥

Himavān was, so named because he had metal-red lips, was full and had arms long as devadāru, and was by nature stone-chested. (51).

विधिप्रयुक्तसत्कारैः स्वयं मार्गस्य देशकः ।

स तैराक्रमयामास शुद्धान्तं शुद्धवर्त्मभिः ॥५२॥

He ushered them, whose actions were pure and who were duly offered hospitality according to proper rites into his harem, himself leading the way. (52).

तत्र वेत्रासनासीनान् नीचासनपरिग्रहः ।

इत्युवाचेश्वरान् वाचं प्राञ्जलिः पृथिवीधरः ॥५३॥

The Lord of mountains, folding his hands, occupied a seat himself, and addressed them, when they had seated themselves on cane-seats. (53).

अपमेघोदयं वर्षमदृष्टकुसुमं फलम् ।

अतर्कितोपपन्नं वो दर्शनं प्रतिभाति मे ॥५४॥

“Your sight appears to me to have come to me quite unsurmised, like a shower without clouds, like fruit without flower. (54).

मूढं बुधमिवात्मानं हैमीभूतमिवायसम् ।
भूमेदिवमिवारूढं मन्ये भवदनुग्रहात् ॥५५॥

Through your favour, I, a dullard, feel enlightened, or like iron turned into gold, or like one climbing from earth into heaven. (55).

अद्य प्रभृति भूतानामभिगम्योऽस्मि शुद्धये ।
यदध्यासितमर्हद्विस्तद्धि तीर्थं प्रचक्षते ॥५६॥

From to-day on, I am approachable by beings for purification; what is occupied by the great is called a holy place. (56).

अवेमि पूतमात्मानं द्वयेनैव द्विजोत्तमाः ।
मूर्ध्नि गङ्गाप्रपातेन घौतपादाम्भसा च वः ॥५७॥

I understand, O best of Brahmins, to be purified by two; : by the Ganges falling on my head, and by the water with which I have washed your feet. (57).

जङ्गमं प्रेक्ष्यभावेन स्थावरं चरणाङ्कितम् ।
विभक्तानुग्रहं मन्ये द्विरूपमपि मे वपुः ॥५८॥

My two-fold body is favoured in two ways by you; my mobile body by waiting upon you, as your servant; and my immobile body by being trodden under your feet. (58).

भवत्संभावनोत्थाय परितोषाय मूर्च्छते ।

अभिव्याप्तदिगन्तानि नाङ्गानि प्रभवन्ति मे ॥५६॥

My limbs, although they cover the ends of the quarters, are unable to contain the pervading joy of contentment at the honour you have shown me. (59).

न केवलं दरीसंस्थं भास्वतां दर्शनेन वः ।

अन्तर्गतमपास्तं मे रजसोऽपि परं तमः ॥६०॥

Not only is the darkness from the valleys dissipated by the sight of shining luminaries like your good selves, but also the inner darkness in my heart, arising from the quality of ignorance. (60).

कर्तव्यं वो न पश्यामि स्याच्चेत् किं नोपदिश्यते ।

मन्ये मत्पावनायैव प्रस्थानं भवतामिह ॥६१॥

I do not see anything you seek to accomplish; and should there be one, could it not be accomplished? I think your coming here is for the purpose of sanctifying me. (61).

तथापि तावत् कस्मिंश्चिदाज्ञां मे दातुमर्हथ ।

विनियोगप्रसादा हि किकराः प्रभविष्णुषु ॥६२॥

Yet deign to command me to do something for you; servants are (only) favoured by the commands of their masters. (62).

एते वयमसौ दाराः कन्येयं कुलजीवितम् ।

ब्रूत येनार्थिनो यूयमनास्था बाह्यवस्तुषु ॥६३॥

Here are we; here is my wife, and here my daughter; say, with whom can you accomplish your purpose? We have no regard for external objects." (63).

इत्युक्तवांस्तमेवार्थं वरीमुखविसर्पिणा ।

द्विरिव प्रतिशब्देन व्याजहार हिमाचलः ॥६४॥

Having stated his purpose, he seemed to repeat the same, by his voice reverberating at the mouth of a cave. (64).

अथाङ्गिरसमग्रण्यमुदाहरणवस्तुषु ।

ऋषयः प्रेरयामासुः प्रत्युवाच स भूधरम् ॥६५॥

Then urged by the sages, Angirasa, who was the foremost among the recounters of tales, answered the mountain. (65).

उपपन्नमिदं सर्वमतः परमपि त्वयि ।

मनसः शिखराणां च सदृशी ते समुन्नतिः ॥६६॥

"All this you have said, and even more, is possible for you; equal is the loftiness of your mind and your peaks. (66).

स्थाने त्वां स्थावरात्मानं विष्णुमाहुस्तथा हि ते ।

चराचराणां भूतानां कुक्षिराधारतां गतः ॥६७॥

It is proper that you, whose form is immovable, are regarded as Viṣṇu; for my belly has become the refuge of movable and immovable beings. (67).

गामधास्यत् कथं नागो मृणालमृदुभिः फणैः ।
 श्रारसातलमूलात् त्वमवालम्बिष्यथा न चेत् ॥६८॥

How could the serpent (Śeṣa) have borne the earth upon his hoods delicate like lotus-stalks, had you not supported him with your feet from the very bottom of the nether regions? (68).

अच्छिन्नामलसंतानाः समुद्रोर्म्यनिवारिताः ।
 पुनन्ति लोकान् पुण्यत्वात् कीर्तयः सरितश्च ते ॥६९॥

Thy fame and thy rivers, flowing in all, uninterrupted and limpid current, unchecked by the waves of the sea, sanctify people by their purity. (69).

यथैव श्लाघ्यते गङ्गा पादेन परमेष्ठिनः ।
 प्रसवेन द्वितीयेन तथैवोच्छिरसा त्वया ॥७०॥

As the Ganges is praised on account of her source, the foot of Hari, so also on account of her other source, thy lofty peaks. (70).

तिर्यगूर्ध्वमधस्ताच्च व्यापको महिमा हरेः ।
 त्रिविक्रमोद्यतस्यासीत् स तु स्वाभाविकस्तव ॥७१॥

Hari's greatness became ubiquitous, only when he prepared himself to take the three steps, while thine is natural. (71).

यज्ञभागभुजां मध्ये पदमाक्रम्य तस्थुषा ।
 उच्चैर्हिरण्मयं शृङ्गं सुमेरोवितथीकृतम् ॥७२॥

By thee, establishing thyself among the gods, thou

hast rendered the golden peak of Meru of no account. (72).

काठिन्यं स्थावरे काये भवता सर्वमर्पितम् ।
इदं तु ते भक्तिनम्रमर्हदाराधनं वपुः ॥७३॥

Thou has transferred all thy hardness to thy immovable form; but this your form, humble through devotion makes for the propitiation of the good. (73).

तदागमनकार्यं नः शृणु कार्यं तवेव तत् ।
श्रेयसामुपदेशात्तु वयमप्यंशभागिनः ॥७४॥

So listen, for what purpose we come here; it is also thy purpose; by our advising thee what is good for thee, we also take a share in that good. (74).

अणिमादिगुणोपेतमस्पृष्टपुरुषान्तरम् ।
शब्दमीश्वर इत्युच्चैः सार्धंचन्द्रं बिभर्ति यः ॥७५॥

He, who bears the name Īśvara, which is shared by none else, together with the crescent-moon, and who possessed the miraculous powers like Animā and the rest; (75).

कल्पितान्योन्यसामर्थ्यैः पृथिव्यादिभिरात्मभिः ।
यस्येदं ध्रियते विश्वं धुर्यैर्यानिमिवाध्वनि ॥७६॥

Who supported this world with his eight forms like the earth and the others that help one another, as veteran horses hear a carriage on the road; (76).

योगिनो यं विचिन्वन्ति क्षेत्राम्यन्तरवर्तिनम् ।
अनावृत्तिभयं यस्य पदमाहुर्मनीषिणः ॥७७॥

Whom the Yogins seek, immanent in all beings and whose place the wise describe as one from which there is no fear of return; (77).

स ते दुहितरं साक्षात् साक्षी विश्वस्य कर्मणः ।
वृणुते वरदः शंभुरस्मत्संक्रामितः पदेः ॥७८॥

Sambhu, the giver of boons, directly seeks your daughter by asking us to convey his request to you. (78).

तमर्थमिव भारत्या सुतया योक्तुमर्हसि ।
अशोच्या हि पितुः कन्या सद्भुत्रं प्रतिपादिता ॥७९॥

Deign to wed your daughter to god Śiva, as sense is wedded to speech; a daughter is no longer a source of grief, once she is wedded to a good husband. (79).

यावन्त्येतानि भूतानि स्थावराणि चराणि च ।
मातरं कल्पयन्त्वेनामोशो हि जगतः पिता ॥८०॥

Whatever the number of beings movable and immovable, should look upon her as their mother; for Lord Śiva is the father of the whole world. (80).

प्रणम्य शितिकण्ठाय विबुधास्तदनन्तरम् ।
चरणौ रज्जयन्त्वस्याश्रूडामणिमरीचिभिः ॥८१॥

Let the gods bow to Śiva, and let them thereafter irradiate his feet with the rays of gems in their crests. (81).

उमा वधूर्भवान् दाता याचितार इमे वयम् ।
वरः शंभुरलं ह्येष स्वकुलोद्भूतये विधिः ॥८२॥

A bride like Umā, a giver like your good self, and we to sue for her hand, and a bridegroom like Śambhu; all these are enough for the prosperity of your family. (82).

अस्तोतुः स्तूयमानस्य वन्द्यस्थानन्यवन्दिनः ।

सुतासंबन्धविधिना भव विश्वगुरोर्गुरुः ॥८३॥

Be thou, the father, worthy of being respected by one who bows to none, but himself bowed down to by all, praised by all, but himself praising none." (83).

एवंवादिनि देवर्षौ पार्श्वे पितुरधोमुखी ।

लीलाकमलपत्राणि गणयामास पार्वती ॥८४॥

As Nārada spoke thus, Pārvatī, standing by the side of her father, with her head hung low, counted petals of the lotus that graced her hand. (84).

शैलः संपूर्णकामोऽपि मेनामुखमुदक्षत ।

प्रायेण गृहिणीनेत्राः कन्यार्थेषु कुटुम्बिनः ॥८५॥

The mountain, although, all his wishes were fulfilled, looked at the face of Menā; for house-holders look through the eyes of their wives, in the matter of marriage of their daughters. (85).

मेने मेनापि तत्सर्वं पत्युः कार्यं समीप्सितम् ।

भवन्त्यव्यभिचारिण्यो भर्तुरिष्टे पतिव्रताः ॥८६॥

Menā gave her consent to the object, desired by her husband; chaste wives do not invariably fail their husbands in their desire. (86).

इदमत्रोत्तरं न्याय्यमिति बुद्ध्या विमृश्य सः ।

आददे वचसामन्ते मङ्गलालंकृता सुताम् । ८७॥

Thinking in his mind that that was the proper thing to do, at the end of his speech he took his daughter by hand. (87).

एहि सर्वात्मना वत्से भिक्षा त्वं परिकल्पिता ।

अर्थिनो मुनयः प्राप्तं गृहमेधिफलं मया ॥ ८८ ॥

"Come, my daughter; thou hast been designed as alms to Śiva who is the soul of the universe; the sages are suing for thy hand on behalf of Lord Śiva; I have obtained the fruit of being a house-holder." (88).

एतावदुक्त्वा तनयां मुनीनाह महीधरः ।

इयं नमति वः सर्वास्त्रिलोचनवधूरिति ॥ ८९ ॥

Having said this to his daughter, the mountain spoke to the sages, "Here is she, bowing to you all as the bride of Lord Śiva." (89).

ईप्सितार्थक्रियोदारं तेऽभिनन्द्य गिरेर्वचः ।

आशीर्भिरधयामासुः पुरः पाकाभिरम्बिकाम् ॥ ९० ॥

They greeted the words of the mountain, lofty through the accomplishment of the desired object; they wished Pārvatī a long life, and offered her fruit with their blessings. (90).

तां प्रणामादरत्नस्तजाम्बूनदवतंसकाम् ।

अङ्गमारोपयामास लज्जमानामरुन्धती ॥ ९१ ॥

Arundhati, took the bashful Pārvatī in her lap, her golden ear-rings, slipping in her confusion, as she paid her respects. (91).

तन्मातरं चाश्रुमुखीं दुहितृस्नेहविकलवाम् ।

वरस्यानन्यपूर्वस्य विशोकामकरोद्गुणैः ॥६२॥

She removed the grief of her mother, who was greatly affected by her love for her daughter, by lauding the virtues of the unique bridegroom. (92).

वैवाहिकीं तिथिं पृष्ट्वास्तत्क्षणं हरबन्धुना ।

ते त्र्यहद्बर्ध्वमाख्याय चेरुश्चौरपरिग्रहाः ॥६३॥

Asked the date of the wedding by Himālaya, the would be relatives of Hara, they who had tattered bark as their possession, said it was three days after i.e. on the fourth day, and then they left. (93).

ते हिमाचलमामन्त्र्य पुनः प्रेक्ष्य च शूलिनम् ।

सिद्धं चास्मै निवेद्यार्थं तद्विसृष्टाः खमुद्ययुः ॥६४॥

They took their leave of Himālaya, and approached the trident-armed (Śiva), and bidden leave by him, they flew to the heavens after narrating to him that his purpose was accomplished. (94).

पशुपतिरपि तान्यहानि कृच्छ्राद्

अगमयदद्विसृष्टासमागमोत्कः ।

कमपरमवशं न विप्रकुर्युर्

विभुमपि तं यदमी स्पृशन्ति भावाः ॥६५॥

Paśupati, too, passed those days in great distress, earnestly longing for union with Pārvatī; who would possess himself in patience under stress of these emotions, when they affect even the self-controlled lord of all? (95).

सप्तमः सर्गः

अथोषधीनामधिपस्य वृद्धौ तिथौ च जामिन्नगुणान्वितायास् ।
समेतबन्धुहिमवान् सुताया विवाहदीक्षाविधिमन्वतिष्ठत् ॥१॥

At the waxing of the moon, on a day, when the aspect of the stars was favourable in Pārvatī's horoscope, accompanied by her relations, Himavān celebrated his daughter's marriage, (1).

बैवाहिकैः कौतुकसंविधानैर् गृहे गृहे व्यग्रपुरंध्रिवर्गम् ।
आसीत्पुरं सानुमतोऽनुरागाद् अन्तःपुरं चैककुलोपमेयम् ॥२॥

The ladies of the household in every house were absorbed in preparations of marriage; through love for Himavat, the whole city and the household of Himavat were as one family. (2).

संतानकाकीर्णचतुष्पथं तच्च चीनांशुकैः कल्पितकेतुमालम् ।
भासा ज्वलत्काञ्चनतोरणानां स्थानान्तरं स्वर्गं इवावभासे ॥३॥

The city appeared to be heaven itself transferred to another place, where Mandāra flowers were strewn over the broad royal streets and where buntings and flags of china flaunted the air; and it appeared to be so by the blazing lustre of the golden arches. (3).

एकेव सत्प्रामपि पुत्रपङ्क्तौ चिरस्य दृष्टेव मृतोस्थितेव ।
उपोढपाणिग्रहणेति पित्रोर् उमा विशेषोच्छ्वसितं बभूव ॥४॥

Albeit, they had many sons and daughters, they looked upon Umā, seen after long time, as risen from the dead; and because her wedding was imminent, she was the very lifebreath of her parents. (4).

अङ्गाद्ययावङ्कुमुदीरिताशीः सा मण्डनान्मण्डनमन्वमुङ्कत ।
संबन्धभिन्नोऽपि गिरेः कुलस्य स्नेहस्तदेकायतनं जगाम ॥५॥

Receiving the blessing of her relations, she went from lap to lap of her relatives, and received ornament upon ornament from them; although the family of the mountain was divided by reason of his many sons into many families, yet they became but one family by the common bond of love. (5).

मैत्रे मुहूर्ते शशलाञ्छनेन शोगं गतासूत्तरफल्गुनीषु ।
सस्याः शरीरे प्रतिकर्म चक्रुर् बन्धुस्त्रियो याः पतिपुत्रवत्यः ॥६॥

At the auspicious hour of Mitra, at the conjunction of the moon with the constellation Uttaraphālguni, women with sons and husbands living, attended to her ornaments. (6).

सा गौरसिद्धार्थनिवेशवद्भिर् दूर्वाप्रवालैः प्रतिभिन्नरागम् ।
निर्नाभिकौशेयमुपात्तबाणम् अस्यङ्गनेपथ्यमलंचकार ॥७॥

She embellished her entire person with a silken garment worn above the navel; its beauty heightened by dūrvā-blades sprinkled intermittantly by white mustard seeds; and she held an arrow in her hand. (7).

बभौ च संपर्कमुपेत्य बाला विवाहदीक्षाविधिसायकेन ।
करेण भानोर्बहुलावसाने संधुक्ष्यमाणेव शशाङ्कुलेखा ॥८॥

The girl, coming into contact with the arrow, in the initiation-rite of marriage, looked like the crescent of the moon which at the dark half of the moon waxes, by being filled with the rays of the sun. (8).

तां रोध्रकल्केन हुताङ्गतैलाम् आश्यानकालेयकृताङ्गरागाम् ।
वासो वसानामभिषेकयोग्यम् नार्यश्चतुष्काभिमुखीमनैषुः ॥९॥

She, with the oiliness of her person removed by lodhra powder and dry kāleya smeared to her body as unguent, and wearing a bath-towel, was led by her women to the four-pillared bath-house. (9).

विन्यस्तवैडूर्यशिलातलेऽस्मिन् आविद्धमुक्ताफलभक्तिचित्रे ।
आवर्जिताष्टापदकुम्भतोयैः सतूर्यमेनां स्नपयांबभूवुः ॥१०॥

Her women bathed with water poured from golden pitchers, on an emerald slab in that house where the walls were decorated with pictures drawn by the proper arrangement of pearls and to the accompaniment of music. (10).

सा मङ्गलस्नानविशुद्धगात्री गृहीतपत्युद्गमनीयवस्त्रा ।
निवृत्तपर्जन्यजलाभिषेका प्रफुल्लकाशा वसुधेव रेजे ॥११॥

She, with her limbs, pure from the auspicious bath, wearing the washed garments of her husband, and having finished her bath in open rain, shone like earth with kāsā flowers blooming. (11).

तस्मात् प्रदेशाच्च वितानवन्तं युक्तं मणिस्तम्भचतुष्टयेन ।
पतिव्रताभिः परिगृह्य निन्ये क्लृप्तासनं कौतुकवेदिसम्यम् ॥१२॥

From that region wives, devoted to their husbands, led her to seat on the marriage-altar with a canopy, supported by four jewelled columns. (12.)

तां प्राङ्मुखीं तत्र निवेश्य तन्वीं क्षणं व्यलम्बन्त पुरो निषण्णाः ।
भूतार्थशोभाह्रियमाणेनैत्राः प्रसाधने संनिहितेऽपि नार्यः ॥१३॥

Seating her there, with her face turned towards the east, they lingered, seated before her, with their eyes being attracted by her genuine beauty, although her ornaments were close by. (13).

धूपोष्मणा त्याजितमार्द्रभावं केशान्तमन्तःकुसुमं तदीयम् ।
पर्याक्षिपत् काचिदुदारबन्धं दूर्वावता पाण्डुमधूकदाम्ना ॥१४॥

A certain hand-maid dried her hair with fumes of incense, entwining flowers in them, braided them into a high coiffeur and strung a chaplet of Madhūka flowers interspersed with Dūrvā in it. (14).

प्रसक्तशुक्लागुरु चक्रुरस्या गोरोचनापत्रविभङ्गमङ्गम् ।
सा चक्रवाकाङ्कितसैकतायास् त्रिस्रोतसः कान्तिमतोत्य तस्थौ ॥१५॥

They smeared to her person white sandal and decked it in ornamental designs in Gorocanā; she stood, surpassing the beauty of the triple-streamed river, on whose banks of sands, straddle Cakravākas. (15).

लग्नद्विरेफं परिभूय पद्मं समेघलेखं शशिनश्च बिम्बम् ।
तदाननश्वोरलकैः प्रसिद्धैश् चिच्छेद सादृश्यकथाप्रसङ्गम् ॥१६॥

The beauty of her face, surpassing the beauty of the lotus with bees clinging to it, and the orb of the moon,

covered by clouds cut short all talk of comparison, with her well known beautiful hair. (16).

कर्णार्पितो रोध्रकषायरुक्षे गोरोचनाभेदनितान्तगौरै ।

तस्याः कपोले परभागलाभाद् बबन्ध चक्षूषि यवप्ररोहः ॥१७॥

The Yava sprout, placed on her ear, arrested the eye, attaining the height of beauty, against the background of her forehead, conspicuous by Lodhra paste, and very red by the application of Gorocanā. (17).

रेखाविभक्तः प्रविभक्तगात्र्याः किञ्चिन्मधूच्छिष्टविसृष्टरागः ।

कामप्यभिर्यां स्फुरितैरपुष्यद् घ्रासन्नलावण्यफलोऽधरोष्ठः ॥१८॥

The lower-lip of her, whose limbs were well-proportioned, enhanced her beauty ineffably; whose loveliness was frightened by streaks of bee-wax which marked it off from the upper-lip which quivered and which was close to the reward of its loveliness (viz. kissing, cossetting). (18).

पत्युः शिरश्चन्द्रकलाघवेन स्पृशेति सख्या परिहासपूर्वम् ।

सा रञ्जयित्वा चरसौ कृताशीर् माल्येन तां निर्वचनं जघान ॥१९॥

When her friend told her chaffingly "with this your foot strike the crest of the crescent moon," she made her friend paint her feet and receiving the blessings (of elders) was silently struck by her friend with a flower-wreath. (19).

तस्याः सुजातोत्पलपत्रकान्ते प्रसाधिकाभिर्नयने समीक्ष्य ।

न चक्षुषोः कान्तिविशेषबुद्ध्या कालाञ्जनं मङ्गलमित्युपात्तम् ॥२०॥

The hand-maidens, seeing her eyes lovely as lotus-

petals, put collyrium in her eye, not with a view to giving brightness to the eye but for auspiciousness. (20).

सा संभवद्भिः कुसुमैलंतेव ज्योतिर्भिरुद्भिरिव त्रियामा ।
सरिद्धिहंगैरिव लोयमानैर् आमुच्यमानाभरणा चकाशे ॥२१॥

She shone, when her ornaments were removed, like a plant whose buds have yet to appear, like the night when the stars have yet to appear, or like a river where the birds have nested. (21).

आत्मानमालोक्य च शोभमानम् आदर्शबिम्बे स्तिमितापताक्षी ।
हरोपयाने त्वरिता बभूव स्त्रीणां प्रियालोकफलो हि वेषः ॥२२॥

Seeing herself, appearing lovely in the mirror, with her long eyes steadfastly fixed, she became eager to meet Hara quickly; for a woman's dress receives its reward by being looked at by the loved one. (22).

अथाङ्गुलीभ्यां हरितालमाद्वं मङ्गल्यमादाय मनःशिलां च ।
कर्णविसक्तामलदन्तपत्रं माता तदीयं मुखमुन्नमय ॥२३॥

Then her mother took in her fingers wet Haritāl and the auspicious Manaśilā adorned with ivory ornaments worked into a leaf, and raised her face. (23).

उमास्तनोद्भेदमनुप्रवृद्धो मनोरथो यः प्रथमं बभूव ।
तमेव मेना दुहितुः कथंचिद् विवाहदीक्षातिलकं चकार ॥२४॥

With the first desire of her heart, which grew with the budding of her breasts, Menā looked upon the auspicious tilak-mark she made as initiation of the marriage-rite as a token of her desire. (24).

बबन्ध चास्त्राकुलदृष्टिरस्याः स्थानान्तरे कल्पितसंनिवेशम् ।
 धात्र्यङ्गुलिभिः प्रतिसार्यमाणम् ऊर्णमयं कौतुकहस्तसूत्रम् ॥२५॥

When her eyes were perplexed with tears welling up, a woollen amulet, put not in its proper place by the fingers of the wet-nurse, was tied to her wrist as an auspicious token of marriage-rite (by Menā). (25).

क्षीरोदवेलेव सफेनपुञ्जा पर्याप्तचन्द्रेव शरत् त्रियासा ।
 नवं नवक्षौमनिवासिनी सा भूयो बभौ दर्पणमादधाना ॥२६॥

As she wore a fresh silken garment she mostly shone as the shore of the milky ocean with a welter of balls of foam; and, with a mirror in her hand, she shone like a night of autumn. (26).

तामचिताभ्यः कुलदेवताभ्यः कुलप्रतिष्ठां प्रणमय्य माता ।
 अकारयत् कारयितव्यदक्षा क्रमेण पादग्रहणं सतीनाम् ॥२७॥

Then her mother, who was an adept in the knowledge of what was to be done, made her bow to the household deities who were duly worshipped and who were the very support of the family; and made her fall at the feet of chaste and saintly wives. (27).

अखण्डितं प्रेम लभस्व पत्युर् इत्युच्यते ताभिरमा स्म नम्रा ।
 तथा तु तस्यार्घशरीरलाभात् पश्चात्कृता बन्धुजनाशिषोऽपि ॥२८॥

Then they said to Umā "Mayest thou win the undivided love of your husband;" but Umā, who was, modest, far exceeded their blessings by becoming a half of Hara's body. (28).

इच्छाविभूत्योरनुरूपमद्रिस् तस्याः कृती कृत्यमशेषयित्वा ।
सम्यः सभायां सुहृदास्थितायां तस्थौ वृषाङ्कागमनप्रतीक्षः ॥२९॥

The mountain, having performed his duty by her suitably to his heart's desire and his high fortune;—he, this noble father, waited in the assembly of his relations, expecting to meet Hara. (29).

तावद्धरस्यापि कुबेरशैले तत्पूर्वपाणिग्रहणानुरूपम् ।
प्रसाधनं मातृभिरादृताभिर् न्यस्तं पुरस्तात् पुरशासनस्य ॥३०॥

Then the diligent (eight) mothers, placed before Hara (the chastiser of Pura), articles of decoration, preparatory to marriage, on mount Kailāsa. (30).

तद्गौरवान्मङ्गलमण्डनश्रीः सा पस्पृशे केवलमीश्वरेण ।
स एव वेषः परिणेतुरिष्टं भावान्तरं तस्य विभोः प्रपेदे ॥३१॥

Out of regard for them, the Lord merely touched at the wealth of ornaments; that very usual garb of his was transformed into the garb, usually worn by a bridegroom, (31).

बभूव भस्मैव सिताङ्गरागः कपालमेवामलशेखरश्रीः ।
उपान्तभागेषु च रोचनाङ्को गजाजिनस्यैव दुकूलभावः ॥३२॥

The ashes, applied to his body became the white unguent; his skull, the beautiful pure crest, and the elephant-hide became the silken garment, with marks of Gorocanā at the fringes. (32).

शङ्खान्तरद्योति विलोचनं यद् अन्तर्निविष्टमलपिङ्गतारम् ।
सोनिध्यपक्षे हरितालमय्यास् तदेव जातं तिलकक्रियायाः ॥३३॥

The eye, that was in the flat bone of his forehead, with the tawny pupils set in its centre, became the tilak mark in Haritāla. (33).

यथाप्रदेशं भुजगेश्वराणां करिष्यतामाभरणान्तरत्नम् ।

शरीरमात्रं विकृतिं प्रपेदे तथैव तस्थुः फणरत्नशोभाः ॥३४॥

The serpent—Lords, coiling round various parts of his person like the wrist etc. as ornaments, only had their bodies transformed; but the lustre of the gems on their hoods remained as it was before. (34).

दिवापि निष्ठूतमरीचिभासा बात्यादनाविष्कृतलाञ्छनेन ।

चन्द्रेण नित्यं प्रतिभिन्नमौलेश् चूडामणोः किं ग्रहणं हरस्य ॥३५॥

Why should Hara care for a crest-gem when the infant moon was his crest-ornament,—the moon, who emitted lustre even by day and whose spot was not visible owing to its small size ? (35).

इत्यद्भुतैकप्रभवः प्रभावात् प्रसिद्धनेपथ्यविधेर्विधाता ।

आत्मानमासन्नगणोपनीते खड्गे निषक्तप्रतिमं ददर्श ॥३६॥

Thus that god, the sole creator of marvels, who, through his power, fashioned the usual dress, saw his image reflected in the (polished) surface of a sword, brought by one of his Gaṇas, who was close by. (36).

स गोपतिं नन्दिभुजावलम्बी शार्ङ्गलचर्मन्तरितोरुपृष्ठम् ।

तद्भक्तिसंक्षिप्तबृहत्प्रमाणम् आरुह्य कैलासमिव प्रतस्थे ॥३७॥

Supported by the arm of Nandi, he mounted a big bull whose hide back was covered by a tiger-skin, and

who, out of devotion to the Lord, shrank in girth as if he was ascending mount Kailāsa. (37).

तं मातरो देवमनुव्रजन्त्यः स्ववाहनक्षोभचलायतंसाः ।
मुखैः प्रभामण्डलरेणु गौरैः पद्माकरं चक्रुरिवान्तरिक्षम् ॥३८॥

The seven Mothers, as they followed him,—their ear-ornaments swinging, as their mounts were swaying under them,—turned the sky into a lotus-lake, with their faces, red with the rays of the auriole, that surrounded their heads. (38),

तासां च पश्चात् कनकप्रभाणां काली कपालाभरणा चकाशे ।
बलाकिनी नीलपयोदराजिर् दूरं पुरःक्षिप्तशतह्रदेव ॥३९॥

Behind them, with their golden sheen, appeared dread Kālī, with her skull-ornaments, like a bank of clouds accompanied by flights of cranes, with lightning flickering ahead at a distance. (39).

ततो गणैः शूलभृतः पुरोगेर् उदीरितो मङ्गलतूर्यघोषः ।
विमानशृङ्गाण्यवगाहमानः शशंस सेवावसरं सुरेभ्यः ॥४०॥

Then the sound of auspicious musical instruments raised by the Gaṇas of Śiva, floating over the tops of their aerial cars, reminded them that it was time for them to wait upon the Lord (Śiva). (40).

उपाददे तस्य सहस्ररश्मिस् त्वष्ट्रा नवं निर्मितमातपत्रम् ।
स तद्गङ्गूलादविद्वरमौलिर् बभौ वहन् गाङ्गमिव प्रवाहम् ॥४१॥

The sun held over an umbrella, newly fashioned by Tvaṣṭr; and his head, being near the silken cloth of the

umbrella, he shone as when the Ganges fell upon his head. (41).

सूर्ते च गङ्गायमुने तदानीं सचामरे देवमसेविषाताम् ।
समुद्रगारूपविपर्ययेऽपि सहंसपाते इव लक्ष्यमाणो ॥४२॥

The Ganges and the Yamunā waited upon the Lord with chavries; and although their river-form was changed, they appeared to have flights of swan swooping down on them. (42).

तमन्वगच्छत् प्रथमो विधाता श्रीवत्सलक्ष्मा पुरुषश्च साक्षात् ।
जयेति वाचा महिमानमस्य संवर्धयन्तौ हविषेव बलिम् ॥४३॥

To him, first came the primeval Creator, and the first man Viṣṇu, both hailing him with the word 'Victory' and raising his glory. (43).

एकैव मूर्तिविभिदे त्रिधासौ सामान्यमेषां प्रथमावरत्वम् ।
विष्णोर्हरस्तस्य हरिः कदाचिद् वेधास्तयोस्तावपि धातुराद्यौ ॥४४॥

Just one form was divided three-fold; equally great were they; sometimes Viṣṇu took precedence over Hara, sometimes Hara over Viṣṇu? sometimes Brahmā over both and sometimes both over Brahmā. (44).

तं लोकपालाः पुरुहूतमुख्याः श्रीलक्षणोत्सर्गविनीतवेषाः ।
दृष्ट्वा प्रदाने कृतनन्दिसंज्ञास् तद्दर्शिताः प्राञ्जलयः प्रणम्युः ॥४५॥

The Guardians of the Quarters, Indra and others, assuming a modest attire, casting away their attributes of greatness, made signs to Nandi to take them to Hara; and led by him, bowed to him with folded hands. (45).

कम्पेन मूर्ध्नः शतपत्रयोनिं वाचा हरिं वृत्रहणं स्मितेन ।
आलोकमात्रेण सुरानशेषान् संभावयामास यथाप्रधानम् ॥४६॥

And Lord Śiva honoured Brahmā with a nod of his head, Hari with words, Indra with a smile, and the rest of the gods by mere looks according to their order. (46).

तस्मै जयाशीः ससृजे पुरस्तात् सप्तर्षिभिस्तान् स्मितपूर्वमाह ।
विवाहयज्ञे विततेऽत्र यूयम् अध्वर्यवः पूर्ववृता मयेति ॥४७॥

The Saptarṣis gave him blessings for victory; he said to them smilingly, "You have been already chosen by me as chaplains for the sacrifice of the marriage-rite"; (47)

विश्वावसुप्राग्रहरैः प्रवीणैः संगीयमानत्रिपुरावदानः ।
अध्वानमध्वान्तविकारलङ्घ्यस् ततार ताराधिपखण्डधारी ॥४८॥

Then the moon-crested god, the laudations of whose marvellous deeds were sung by divine choristers to the accompaniment of the Lute, with Viśvāvasu at their lead, traversed the divine path, uncorrupted by temptation. (48).

खे खेलगामी तमुवाह वाहः सशब्दचामीकरकिङ्किणीकः ।
तटाभिघातादिव लग्नपङ्के धुन्वन् मुहुः प्रोतघने विषाणे ॥४९॥

His mount, jogging along playfully, with small golden bells tinkling, shaking his horns to which bits of clouds had clung as if they were mud, sticking to them as when it was butting against the banks—carried him. (49).

स प्रापदप्राप्तपराभियोगं नगेन्द्रगुप्तं नगरं मुहूर्तात् ।
पुरोविलग्नैर्हरदृष्टिपातैः सुवर्णसूत्रैरिव कृष्यमाणम् ॥५०॥

That mountain, that never suffered an onslaught from foes, soon reached the city (of Oṣadhiprastha) guarded by the Lord of mountains, drawn by the glances of Hara as by golden chains.

तस्योपकण्ठे घननीलकण्ठः कुतूहलादुन्मुखपौरदृष्टुः ।
स्वबाणचिह्नादवतीर्य मार्गाद् आसन्नभूपृष्ठमियाय देवः ॥५१॥

In its suburbs God Nilakaṇṭha, looked at with curiosity by the citizens, stepped down to the ground, descending (from his mount) at a path in the sky, marked by his arrow. (51).

तमृद्धिमद्बन्धुजनाधिरूढैर् वृन्दैर्गजानां गिरिचक्रवर्ती ।
प्रत्युज्जगामागमनप्रतीतः प्रफुल्लवृक्षैः कटकैरिव स्वैः ॥५२॥

The Lord of mountains went forth to meet him, accompanied by his relations mounting their elephants, as if they were his own spurs clad with trees in flowers. (52).

वर्गविभौ देवमहीधराणां द्वारे पुरस्योद्घटितापिधाने ।
समीयतुर्दूरविसर्पिघोषौ भिन्नैकसेतू पयसामिवौघौ ॥५३॥

Groups of gods and mountains met at the city-gate, the portals of which were thrown open, as if they were streams of water whose loud sound rolled far in the distance, and which had burst its impounding walls. (53).

ह्रीमानभूद् भूमिधरो हरेण त्रैलोक्यवन्द्येन कृतप्रणामः ।
पूर्वं महिम्ना स हि तस्य दूरम् आवर्जितं नात्मविरो धिवेद ॥५४॥

The mountain was put to shame by Hara, who was an object of veneration to the three worlds by bowing down to him, he (the mountain) did not realise that his head was already bent before him (Hara), on account of his (Hara's) eminence. (54).

स प्रीतियोगाद् विकसन्मुखश्चोर् जामातुरप्रेसरतामुपेत्य ।
प्रावेशयन् मन्दिरमृद्धमेनम् आगुल्फकोर्णाणामार्गपुष्पम् ॥५५॥

The loveliness of his face was beaming on account of the contentment he felt; and he, going forward to meet his son-in-law, led him to the richly appointed house, along a road going along the market-place which was strewn with flowers upto the heel. (55).

तस्मिन् मुहूर्ते पुरसुन्दरीणाम् ईशानसंदर्शनलालसानाम् ।
प्रासादमालासु बभूवुरित्थं त्यक्तान्यकार्याणि विचेष्टितानि ॥५६॥

At that moment, the beautiful ladies of the city, eager to behold Hara from numerous places, were occupied with the (following) movements, to the exclusion of all other work. (56).

आलोकमार्गं सहसा व्रजन्त्या कयाचिदुद्धृष्टनवान्तमाल्यः ।
बद्धं न संभावित एव तावत् करेण रुद्धोऽपि हि केशपाशः ॥५७॥

A certain damsel, going instantly to the window did not care to find her beautiful hair into a braid, although it was held by her in her hand from which (the braid) the flowers had dropped down getting loose from its coil. (57).

प्रसाधिकालम्बितमग्रपादम् आक्षिप्य काचिद् द्रवरागमेव ।

उत्सृष्टलीलागतिरागवाक्षाद् अलक्तकाङ्क्षां पदवीं ततान ॥५८॥

A certain damsel, withdrawing the toes of her feet from the hands of the female valet-de-chamber who had held them, traced, even while the paint was still wet on them and giving up her graceful gait, a line of foot-steps marked by the Alaktaka dye upto the window. (58).

विलोचनं दक्षिणमञ्जनेन संभाव्य तद्वञ्चितवामनेत्रा ।

तथैव वातायनसन्निकर्षं ययौ शलाकामपरा वहन्ती ॥५९॥

Still another damsel, adorning her right eye with collyrium, while the left was bereft of it, came near the window, still carrying the pencil of collyrium. (59).

जालान्तरप्रेषितदृष्टिरन्या प्रस्थानभिन्नां न ब्रह्मन्ध नोवीम् ।

नाभिप्रविष्टाभरणप्रभेण हस्तेन तस्थाववलम्ब्य वासः ॥६०॥

Another woman, directing her eye through the window, did not tie the knot of her garment, which got loose by her (sudden) movement, but stood holding her garment by her hand, the sheen of its ornament, adorning her navel. (60).

अर्धाचिता सत्वरमुत्थितायाः पदे पदे दुर्निमित्ते गलन्ती ।

कस्याश्चिदासीद् रशना तदानीम् अङ्गुष्ठमूलार्पितसूत्रशेषा ॥६१॥

As another lady rose quickly, her girdle had at each step which was taken in confusion, the jewels dropping down; and it could be only half-strung, while what remain-

ed of it was only string looped round the root of the thumb. (61).

तासां मुखैरासवगन्धगर्भैर् व्याप्तान्तराः सान्द्रकुतूहलानाम् ।
विलोलनेत्रभ्रमरैर्गवाक्षाः सहस्रपत्राभरणा इवासन् ॥६२॥

The windows, which were filled with the faces wine-scented, of those ladies; whose curiosity was great, seemed to have been adorned with thousand-petalled lotuses, as their eyes flashed like swarms of bees. (62).

तावत् पताकाकुलमिन्दुमौलिर् उत्तोरणं राजपथं प्रपेदे ।
प्रासादशृङ्गाणि दिवापि कुर्वन् ज्योत्स्नाभिषेकद्विगुणच्छवीनि ॥६३॥

In the meanwhile, the moon-created god arrived into the royal road, beflagged densely with raised arches adorning it, making the tops of palaces shine with double-refulgence, even day being bathed in moonlight. (63).

तमेकदृश्यं नयनैः पिबन्त्यो नार्यो न जग्मुर्विषयान्तराणि ।
तथा हि शेषेन्द्रियवृत्तिरासां सर्वात्मना चक्षुरिव प्रविष्टा ॥६४॥

Drinking him, the one cynosure of the eye, with their eyes, the ladies had no other object in mind; for, it seemed that the functions of all other senses were wholly concentrated in their eyes. (64).

स्थाने तपो दुश्चरमेतदर्थम् अपर्णया कोमलयाभितप्तम् ।
या दास्यमप्यस्य लभेत नारी सा स्यात् कृतार्था किमुताङ्कशय्याम् ॥६५॥

"It was proper that Pārvatī performed rigid penances, for obtaining him (for husband). Even she, who would

become his slave, was blessed; how much more must be she, who would roll in his lap ?. (65).

परस्परेण स्पृहणीयशोभं न चेदिदं द्वन्द्वमयोजयिष्यत् ।

अस्मिन् द्वये रूपविधानयत्नः पत्युः प्रजानां विफलोऽभविष्यत् ॥६६॥

If the Creator had not designed this couple for each other, whose beauty was to be aspired by all, the Creator's endeavours to endue the two with beauty would have been vain. (66).

न नूनमारूढरूपा शरीरम् अनेन दग्धं कुसुमायुधस्य ।

श्रीडादमुं देवमुदीक्ष्य मन्ये संन्यस्तदेहः स्वयमेव कामः ॥६७॥

It was not through mounting wrath, that he consumed Kāma's body, but looking at this god, he (Kāma) felt crestfallen at his own humiliation by him, and himself shuffled off his body. (67).

अनेन संबन्धमवाप्य दिष्ट्या मनोरथप्रार्थितमीश्वरेण ।

सूर्धानमालि क्षितिधारणोच्चम् उच्चैस्तरं वक्ष्यति शैलराजः ॥६८॥

Having come into kinship with God Īśvara, which was sought by him in his heart's desire, he (Himālaya) would hold his head higher still, which was held already high by supporting the earth." (68).

इत्योषधिप्रस्थविलासिनीनां शृण्वन् कथाः श्रोत्रसुखास्त्रिनेत्रः ।

केयूरचूर्णोक्तलाजमुष्टिं हिमालयस्यालयमाससाद ॥६९॥

Listening to this talk of the ladies of Oṣadhiprastha which was sweet to the ear, Hara came to the palace of

Himālaya, pounding to dust, the fried grains by the ends of his armlets. (69).

ततोऽवतीर्याच्युतदत्तहस्तः शरद्वघनाद् दीधितिमानिवोक्षणः ।
क्रान्तानि पूर्वं कमलासनेन कक्षान्तराण्यद्विपतेर्विवेश ॥७०॥

There, descending down from his bull like the moon from the clouds and supported by Viṣṇu, he entered the various chambers in the palace of Himālaya, already entered into by Brahman (the lotus-seated). (70).

तमन्वगिन्द्रप्रमुखाश्च देवाः सप्तर्षिपूर्वाः परमर्षयश्च ।
गणाश्च गिर्यालयमभ्यगच्छन् प्रशस्यमारम्भमिवोत्तमार्थाः ॥७१॥

Immediately after him, there came Indra and the other gods, preceded by the seven sages and other great sages; so also there came, to the palace of the mountain, the Gaṇas, like those who aim high to an auspicious undertaking. (71).

तत्रेश्वरो विष्टरभाग् यथावत् सरत्नमर्घ्यं मधुमच्च गव्यम् ।
नवे दुकूले च नगोपनीते प्रत्यग्रहीत् सर्वममन्त्रवर्जम् ॥७२॥

There, in that palace, Śiva received welcome offerings of gems and honeyed curds, and silken garments, as presented by the mountain, to the accompaniment of holy chants. (72).

दुकूलवासाः स वधूसमीपं निन्ये विनीतैरवरोधरक्षैः ।
वेलासकाशं स्फुटफेनराजिर् नवैरुदन्वानिव चन्द्रपादैः ॥७३॥

Vested in silken garments, he was led to the bride by the chamberlains that used to watch the harem attentively,

as the ocean, flaked with foam, is led to the shore-line, by moon-beams. (73).

तथा प्रवृद्धाननचन्द्रकाक्ष्या प्रफुल्लचक्षूःकुमुदः कुमार्या ।
प्रसन्नचेतःसलिलः शिवोऽभूत् संसृज्यमानः शरदेव लोकः ॥७४॥

By the loveliness of the waxing Moon of her face, the lake of the mind of Śiva, whose lotus-like eye was blooming, became lucid, like the world, when the autumn comes. (74).

तयोः सम्प्रापत्तिषु कातराग्निं किञ्चिद्व्यवस्थापितसंहृतानि ।
ह्रीयन्त्रणामानशिरे मनोज्ञाम् अन्योन्यलोलानि विलोचनानि ॥७५॥

Their eyes, startled at chance meeting, slightly fixed and then withdrawn and thirsting for each other, were constrained through a sense of shame. (75).

तस्याः करं शैलगुरूपनीतं जग्राह ताम्राङ्गुलिमष्टमूर्तिः ।
उमात्मना गूढतनोः स्मरस्य तच्छङ्किनः पूर्वमिव प्ररोहम् ॥७६॥

The God who has eight forms, held her hand with its red fingers, as it was offered by Himavat, who was afraid of Śiva. This hand was, as it were, the sprout of love growing in the heart of Umā. (76).

रोमोद्गमः प्रादुरभूदुमायाः स्विन्नाङ्गुलिः पुङ्गवकेतुरासीत् ।
वृत्तिस्तयोः पाणिसमागमेन समं विभक्तं न मनोभवस्य ॥७७॥

There was horripilation on Umā's person, and the fingers of the Bull-emblem God were wet with perspiration; through their being united in wedlock, love divided itself equally between them. (77).

प्रयुक्तप्रणिग्रहणं यदन्यद् वधूवरं पुष्यति कान्तिमग्रयाम् ।
सांनिध्ययोगादनयोस्तदानीं किं कथ्यते श्रीरुभयस्य तस्य ॥७८॥

When, by the presence of these (Umā and Maheśa) other couples, on the eve of their marriage, attain a rare splendour, who could describe the glory of them both? (78)

प्रदक्षिणप्रक्रमणात् कृशानोर् उदचिषस्तन् मिथुनं चकाशे ।
मेरोरुपान्तेष्विव वर्तमानम् अन्योन्यसंसक्तमहस्त्रियामम् ॥७९॥

By going round the blazing fire, the couple shone like night and day, clinging to each other and revolving round the fringe of Mount Meru. (79).

तौ दंपती त्रिः परिणीय वह्निम् अन्योन्यसंस्पर्शनिमीलिताक्षौ ।
स कारयामास वधूं पुरोधास्तस्मिन् समिद्धार्चिषि लाजमोक्षम् ॥८०॥

The chaplain caused the couple who closed their eyes as they felt each other's touch, to go round the fire three times, and made the bride scatter fried grains into the blazing fire. (80).

सा लाजधूमाञ्जलिमिष्टगन्धं गुरुपदेशाद् वदनं निनाय ।
कपोलसंसर्पिशिखः स तस्या मुहूर्तकर्णोत्पलतां प्रपेदे ॥८१॥

That bride, instructed by the chaplain, breathed in the smoke of a handful of fried grains of agreeable smell; its crest, coming into contact with her cheek, became for a moment, an ornament for her ear. (81).

तदीषदाद्रारुणगण्डलेखम् उच्छ्वासिकालाञ्जनरागमक्षणोः ।
वधूमुखं क्लान्तयवावतंसम् आचारधूमग्रहणाद् बभूव ॥८२॥

The face of the bride, with the cheeks, moist and red

with perspiration, with the black collyrium in the eye slightly spreading out, with the yava sprout wilted, became so through the customary inhaling of smoke. (82).

वधुं द्विजः प्राह तवैष वत्से वह्निर्विवाहं प्रति पूर्वसाक्षी ।
शिवेन भर्त्रा सह धर्मचर्या कार्या त्वया मुक्तविचारयेति ॥८३॥

The chaplain said to the bride, "This fire is a witness unto thy marriage; thou shouldst perform religious duties with Śiva, your husband, unhesitatingly." (83).

आलोचनान्तं श्रवणौ वितत्य पीतं गुरोस्तद् वचनं भवान्या ।
निदाघकालोत्बणभेदेव साहेन्द्रमम्भः प्रथमं पृथिव्या ॥८४॥

Pārvati drank in the words of her elders, stretching her ears to the corners of her eyes, as the earth, parched by the intense heat of summer, drinks the water of the first showers. (84).

ध्रुवेण भर्त्रा ध्रुवदर्शनाय प्रयुज्यमाना प्रियदर्शनेन ।
सा दृष्ट इत्याननमुन्नमय्य ह्योसन्नकण्ठी कथमप्युवाच ॥८५॥

Her handsome husband, who was here for ever, urged her to look at Dhruva (the pole star), saw her, by raising her face; and she then spoke to him with difficulty in a voice, faint owing to shame. (85).

इत्थं विधिज्ञेन पुरोहितेन प्रयुक्तपाणिग्रहणोपचारौ ।
प्रणोमनुस्तौ पितरौ प्रजानां पद्मासनस्थाय पितामहाय ॥८६॥

Thus, when the chaplain, who was thoroughly versed in the procedure of the marriage rite, had performed their marriage, those parents of the world of men, then, paid

their respects to Brahman, the lotus-seated. (86).

वधूविधात्रा प्रतिनन्दते स्म कल्याणि वीरप्रसवा भवेति ।
चाचस्पतिः सन्नपि सोऽष्टमूर्ताव् आशास्यचिन्तास्तिमितो बभूव ॥८७॥

The Creator greeted the bride with the words, "Oh, auspicious one be the mother of a heroic son;" though he was the Lord of Speech, he was lost in 'thought as to the blessing he should give to Hara. (87).

क्लृप्तोपचारां चतुरस्रवेदीं तावेत्य पश्चात् कनकासनस्थौ ।
जायापती लौकिकमेषितव्यम् आर्द्राक्षितारोपणमन्वभूताम् ॥८८॥

They came to a square-altar, and there they were seated on golden seats; the couple experienced the sticking wet rice-grains which was usual and customary. (88).

पत्रान्तलग्नैर्जलबिन्दुवृन्दैर् आकृष्टमुक्ताफलजालशोभम् ।
तयोरुपर्यायितनालदण्डम् आधत्त लक्ष्मीः कमलातपत्रम् ॥८९॥

Goddess Lakṣmī, held over them a parasol of lotus, with a long stalk as the staff, at the fringe of whose petals, hung on assemblage of waterdrops, that gave it the beauty of tassels of pearls. (89).

द्विधा प्रयुक्तेन च वाङ्मयेन सरस्वती तन्मिथुनं नुनाव ।
संस्कारपूतेन वरं वरेण्यं वधूं सुखप्राह्मनिबन्धनेन ॥९०॥

Sarasvatī praised the couple in two ways : the most electable bridegroom in Sanskrit Speech which was adorned by grammatical purity; and the bride in Prākṛta Speech which was easy of comprehension (90).

तौ संधिषु व्यञ्जितवृत्तिभेदं रसान्तरेषु प्रतिभिन्नरागम् ।
अपठ्यतामप्सरसां मुहूर्तं प्रयोगमाद्यं ललिताङ्गहारम् ॥९१॥

They witnessed for a while, the enactment of a drama by heavenly nymphs, in which there was graceful bodily acting; which displayed the four styles of speech at the various junctures and which had different melodies in the transition of emotions. (91).

देवास्तदन्ते हरमूढभार्यं किरीटवद्धाञ्जलयो निपत्य ।
शापावसानप्रतिपन्नमूर्तेर् ययाचिरे पञ्चशरस्य सेवाम् ॥६२॥

At its end, the gods, folding their hand on their crowned heads, begged him to accept the services of Kāma, whose life was restored to him. (92).

तस्यानुमेने भगवान् विमन्युर् व्यापारमात्मन्यपि सायकानाम् ।
काले प्रयुक्ता खलु कार्यविद्भिर् विज्ञापना भर्तृषु सिद्धिमेति ॥६३॥

The Lord, who was free from anger consented to the use of his (Kāma's) arrows against him; a request timely made to the master by those who know the proper occasion, bears fruit. (93).

अथ विबुधगणांस्तानिन्दुमौलिविसृज्य क्षितिधरपतिकन्यामाददानः करेण
कनककलशरक्षाभक्तिशोभासनाथं क्षितिविरचितशय्यं कौतुकागारमागात्

The moon-crowned god, took his leave of the gods and taking the daughter of the mountain by the hand, entered the bed-chamber, where a golden pitcher was adorned with floral designs and where a bed was made on the floor. (94).

नवपरिणयलज्जाभूषणां तत्र गौरीं वदनमपहरन्तीं तत्कृतोत्क्षेपमीशः ।
अपि शयनसखीभ्यो दत्तवाचं कथंचित् प्रमथमुखविकारैर्हासयामास गूढम्

There the Lord drew towards himself Gaurī whose shyness, due to her recent-marriage was an adornment unto her, who averted her mouth, spoke with difficulty to her chamber-attendants; and Lord Śiva made her laugh by the grimaces of his Gaṇas. (95).

अष्टमः सर्गः

पाणिपीडनविधेरनन्तरं शैलराजदुहितुर्हरं प्रति ।
भावसाध्वसपरिग्रहादभूत् कामदोहदमनोहरं वपुः ॥१॥

Immediately after their marriage, the body of the daughter of the lord of mountains became lovely through intense desire of love, on account of her being intensely gripped with both love and fear. (1).

व्याहृता प्रतिवचो न संदधे गन्तुमैच्छदवलम्बितांशुका ।
सेवते स्म शयनं पराङ्मुखी सा तथापि रतये पिनाकिनः ॥२॥

She would not respond when spoken to, and desired to go when her garment was snatched, and averted her face by turning sideways in the bed and yet filled the heart of Pinākin with love. (2).

कैतवेन शयिते कुतूहलात् पार्वती प्रतिमुखं निपातितम् ।
चक्षुर्हन्मिषति सस्मितं प्रिये विद्युदाहतमिव न्यमोलयत् ॥३॥

When Hara feigned sleep, Pārvatī looked at her husband's face with curiosity, and when he opened his eyes, she closed her eyes, as if she was struck by lightning. (3).

नाभिदेशनिहितः सकम्पया शंकरस्य रुदधे तथा करः ।
तन्निस्त्रयमथ चाभवत् स्वयं दूरमुच्छ्वसितनीविबन्धनम् ॥४॥

When Śaṅkara placed his hand in the region of her navel, she obstructed it; and her silken garment became of itself loose from its knot. (4).

एवमालि निगृहीतसाध्वसं शंकरो रहसि सेव्यतामिति ।
सा सखीभिरुपदिष्टमाकुला नास्मरत् प्रमुखवर्तिनि प्रिये ॥५॥

And when her companions advised her "Friend, curbing your fear, wait upon Śaṅkara thus in your privacy," she, however being confused, did not remember the advice of her friends. (5).

अप्यवस्तुनि कथाप्रवृत्तये प्रश्नतत्परमनङ्गशासनम् ।
वीक्षितेन परिगृह्य पार्वती मूर्धकम्पमयमुत्तरं ददौ ॥६॥

Pārvatī, finding that the chastiser of Anaṅga was inducing her to speak about unattainable objects, realising it by just glance, answered him by nodding her head. (6).

सूलिनः करतलद्वयेन सा संनिरुध्य नयने हृतांगुका ।
तस्य पश्यति ललाटलोचने मोघयत्नविधुरा रहस्यभूत् ॥७॥

Sūlin with his two hands covered her eyes but she obstructed it, when her garment was snatched away, but on seeing the eye in his forehead, she felt distressed, at the frustration of her efforts. (7).

चुम्बनेष्वधरदानवर्जितं सन्नहस्तमदयोपगूहने ।
क्लिष्टमन्मथमपि प्रियं प्रभोर् दुर्लभप्रतिकृतं वधूरतम् ॥८॥

In kissing, there was no biting of the lower lip, in their sexual congress; and the embrace was not close as the hands were wearied, in which love was not gratified;

that sexual congress knew no opposition from the bride. (8).

यन्मुखग्रहणमक्षताघरं दत्तमवराणपदं नखं च यत् ।
यद्रतं च सदयं हरस्य तत् पार्वती विषहते स्म नेतरत् ॥६॥

The holding of her mouth without the biting of her lower lip, the scratching by the nails without leaving scratches, that mild love-play of the Lord, Pārvatī could well bear and not the hard one. (9).

रात्रिवृत्तमनुयोक्तुमुद्यतं सा विभातसमये सखीजनम् ।
नाकरोदपकुतूहलं ह्रिया शंसितुं तु हृदयेन तत्त्वरे ॥१०॥

Pārvatī did not satisfy the curiosity of her friends, when they asked for an account of what happened at night; but her heart quickened to narrate it. (10).

दर्पणे च परिभोगदर्शिनी पृष्ठतः प्रणयिनो निषेदुषः ।
प्रेक्ष्य बिम्बमनु बिम्बमात्मनः कानि कानि न चकार लज्जया ॥११॥

As her husband sat behind her, she watched the signs of her enjoyment in a mirror and seeing her face close to that of her husband, she acted in a variety of ways through a sense of shame. (11).

नीलकण्ठपरिभुक्तयौवनां तां विलोक्य जननी समाश्वसत् ।
भर्तृवल्लभतया हि मानसीं मातुरस्यति शुचं वधूजनः ॥१२॥

The mother cheered at seeing the enjoyment of her daughter's youthful body by her husband; for brides remove the mental pangs of their mothers through being loved by their husbands. (12).

वासराणि कतिचित् कथंचन स्थाणुना पदमकार्यत प्रिया ।
ज्ञातमन्मथरसा ज्ञानैः शनैः सा मुमोच रतिदुःखशीलताम् ॥१३॥

Siva indulged in love-play with her, somehow, for a few days, knowing the flavour of love; Pārvati gradually, forgot the pain of love-play. (13).

सस्वजे प्रियमुरोनिपीडिता प्रार्थितं मुखमनेन नाहरत् ।
मेखलाप्रणयलोलतां गतं हस्तमस्य शिथिलं हरोध सा ॥१४॥

She embraced her lord, so that her breasts were pressed; she would not avert her mouth, when it was sought by him; she, but, gently obstructed his hand as it was extended, to snatch the girdle. (14).

भावसूचितमदृष्टविप्रियं चादुमत् क्षणवियोगकातरम् ।
कैश्चिदेव दिवसैस्तयोस्तथा प्रेम रुढमितरेतराश्रयम् ॥१५॥

Their mutual love became a mystery to her friends, after a few days; it was indicated by emotions, it knew no conflict, it grew firm and it became apprehensive at even a momentary separation. (15).

तं यथात्मसदृशं वरं वधूर् अन्वरज्यत वरस्तथैव ताम् ।
सागरादनपगा हि जाह्नवी सोऽपि तन्मुखरसंकनिर्वृतिः ॥१६॥

As the bride was enamoured of her husband, so was the husband enamoured of his bride; for the Ganges does not recede from the ocean, so is the ocean given to tasting her mouth. (16).

शिष्यतां निधुवनोपदेशिनः शंकरस्य रहसि प्रपन्नया ।
शिक्षितं युवतिनैपुणं तया यत्तदेव गुरुदक्षिणीकृतम् ॥१७॥

Becoming the pupil of Hara in the act of sexual con-
CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

gress, in her privacy the skill, she acquired, among women, was offered by her as fee to her preceptor. (17).

दण्टमुक्तमधरोष्ठमम्बिका वेदनाविधुतपाणिपल्लवा ।
शीतलेन निरवापयत् क्षणं मौलिचन्द्रशकलेन शूलिनः ॥१८॥

Ambikā waved her hands to wipe out the pain she suffered from the biting of her lips, after it was released and she wiped the pain, by the coolness of the crescent of the moon in Śiva's crest. (18).

चुम्बनादलकचूर्णरूषितं शंकरोऽपि नयनं ललाटजम् ।
उच्छ्वसत्कमलगन्धये ददौ पार्वतीवदनगन्धवाहिने ॥१९॥

Śaṅkara too, put his third eye, smarting by the pain caused by the hair-powder, while he was kissing Pārvatī, in the way of the wind, breathed by the mouth of Pārvatī, which bore the fragrance of a blooming lotus. (19).

एवमिन्द्रियसुखस्य वर्त्मनः सेवनादनुगृहीतमन्मथः ।
शैलराजभवने सहोमया मासमात्रमवसद् वृषध्वजः ॥२०॥

Thus Vṛṣadhvaja, by his enjoyment of the path of sensual pleasure gratified Manmath (the god of love) and lived for a full month in the palace of the lord of mountain with Umā. (20).

सोऽनुमन्त्र्य हिमवन्तमात्मभूर् आत्मजाविरहदुःखपीडितम् ।
तत्र तत्र विजहार संपतन् अग्रमेयगतिना क्रकुच्चना ॥२१॥

There, taking leave of Himavat, who was pained at severance from his daughter, Śiva mounted on the back of Nandi, sported at various places, while Nandi jogged on with

unimaginable gait. (21),

मेरुमेत्य मरुदाशुवाहनः पार्वतीस्तनपुरस्कृतः कृती ।

हेमपल्लवविभङ्गसंस्तरान् अन्वभूत् सुरतमर्दनक्षमान् ॥२२॥

Mounted on his bull, swift as the wind, he came to mount Meru, and there enjoyed rolling on beds of bits of leaves of gold, well capable of bearing the crush of sexual congress, and honoured by Pārvatī with her breasts. (22).

पद्मनाभवलयाङ्गिताश्मसु प्राप्तवत्स्वमृतविप्रुषो नवाः ।

मन्दरस्य कटकेषु चावसत् पार्वतीवदनपद्मषट्पदः ॥२३॥

He, the bee snuggling in the lotus of Pārvatī's face, dwelt on the spurs of Mandara, stamped with the feet of Padmanābha (Viṣṇu) and splashed with drops of ambrosia. (23).

रावणध्वनितभीतया तया कण्ठसक्तघनबाहुबन्धनः ।

एकपिङ्गलगिरौ जगद्गुह्यं निर्विवेश विशदाः शशिप्रभाः ॥२४॥

The lord of the world, enjoyed on the Kailāsa mountain serene moonlight, where Pārvatī's hands were clasped round his neck, as she was frightened by (the blaring) voice of Rāvaṇa. (24).

तस्य जातु मलयस्थलीरतेर् धूतचन्दनवनः प्रियाकलमम् ।

आचचाम सलवङ्गकेसरश् चाटुकार इव दक्षिणानिलः ॥२५॥

As, at times, he enjoyed sexual congress on the Malaya mountain, the Malaya breeze charged with the pollen of Lavaṅga (clove) which shook the sandal creeper; drank the drops of perspiration caused by love-play, and wheedled her like a sweet-tongued flatterer. (25).

हेमतामरसताडितप्रिया तत्कराम्बुविनिमीलितेक्षणा ।

सा व्यगाहत तरङ्गिणीमुमा मीनपङ्क्तिपुनरुक्तमेखला ॥२६॥

Umā indulged diving in the river, the fish rendering her girdle redundant, striking her husband, with golden lotuses, when her eyes were closed by his lotus-like hands. (26).

तां पुलोमतनयालकोचितैः पारिजातकुसुमैः प्रसाधयन् ।

नन्दने चिरमयुग्मलोचनः सस्पृहं सुरवधूभिरोक्षितः ॥२७॥

Adorning her with Pārijāta flowers fit for adorning the hair of Pulomā (the wife of Indra) god Śiva was seen with avidity by the wives of the gods. (27).

इत्थभौममनुभय शंकरः पार्थिवं च वनितासखः सुखम् ।

लोहितायति कदाचिदातपे गन्धमादनवनं व्यगाहत ॥२८॥

Thus enjoying earthly and heavenly pleasures with his beloved, he entered the gandhamādāna forest at the westering of the sun (i.e. when the sun was reddening at his setting). (28).

तत्र काञ्चनशिलातलाश्रयो नेत्रगम्यमवलोक्य भास्करम् ।

दक्षिणेतरभुजव्यपाश्रयां व्याजहार सहधर्मचारिणीम् ॥२९॥

There seated on a golden slab and seeing the sun within the reach of his eye, Hara spoke to his beloved who was reclining on his left arm. (29).

पद्मकान्तिमरुणत्रिभागयोः संक्रम्य तव नेत्रयोरिव ।

संक्षये जगदिव प्रजेश्वरः संहरत्यहरसावहर्षतिः ॥३०॥

“The sun, transferring the beauty of the lotus to her eyes, three parts of which were red, destroyed the day, as the Creator dissolves the world. (30).

शीकरव्यतिकरं मरीचिभिर् धूनयत्यवन्ते विवस्वति ।
इन्द्रचापपरिवेषशून्यतां निर्भरास्तव पितुर्जन्त्यमी ॥३१॥

When the sun was hanging low on the western horizon, his rays not being in contact with particles of water, these rivulets flowing down the slopes of your father (mt. Himālaya) are no longer adorned by the halo of the rainbows. (31).

दण्डतामरसकेसरत्यजोः क्रन्दतोर्विपरिवृत्तकण्ठयोः ।
निघ्नयोः सरसि चक्रवाकयोरल्पमन्तरमनल्पतां गतम् ॥३२॥

The small distance between the Cakravāka pairs became very long (the Cakravāka-pairs) who were mutually dependent and who were crying, turning their necks away from one another; while they were biting the thread in the stalks of lotus. (32).

स्थानमाह्निकमपास्य दन्तिनः सल्लकीविटपभङ्गनासितम् ।
आधिशातधरणाय गृह्णसे वारि वारिहृबद्धषट्पदम् ॥३३॥

The elephants, giving up their daily places, suck up in their trunks water which is infused with the scent of bits of Sallakī tendrils, and in which bees are clinging to lotus flowers, for the performance of their evening activities. (33).

पश्य पश्चिमदिगन्तलम्बिता तिमितं मितकशे विवस्वता ।
दीर्घया प्रतिमया सरोऽम्भसां तापनीयमिदं सेतुबन्धनम् ॥३४॥

○ thou of few words, see, the sun, hanging on the skirts of the western horizon, seems by images in the waters of the lake to build a golden bridge. (34).

उत्तरन्ति विनिकीर्यं पल्लवं गाढपङ्कमतिवाहितातपाः ।

दंष्ट्रिणो वनवराहयूथपा दण्डभङ्गुरबिसाङ्कुरा इव ॥३५॥

The leaders of wild boars, who had bitten the threads of lotus-stalks with huge tusks, having disturbed the mud in the lakes, passed the heat of the day therein. (35).

एष वृक्षशिखरे कृतास्पदो जातरूपरसबर्हमण्डलः ।

होयमानमहरत्ययातपं पीवरोरु पिबतीव बहिणः ॥३६॥

Here is a peacock, ○ fair one, roosting at the top of the tree, with his plumage shining like liquid gold, and who seems to drink in the vanishing light of the sinking day. (36).

पूर्वभागतिमिरप्रवृत्तिभिर्व्यक्तपङ्कमिव जातमेकतः ।

खं हुतातपजलं विवस्वता भाति किञ्चिदिव शोषवत्सरः ॥३७॥

The sky in the east, being pervaded by darkness looked like a lake with but little water left in it and which seemed to expose mind in one part as the water in the form of his light was withdrawn by him. (37).

आविशद्भिरुज्जङ्गणं मृगैर्मूलसेकसरसैश्च वृक्षकैः ।

आश्रमाः प्रविशदग्रचघेनवो बिभ्रति श्रियमुदीरिताग्नयः ॥३८॥

Hermitages, looking splendid with sacrificial fires blazing, marked by deer, entering their courts and by trees, that

looked fresh as their roots were watered, were entered into by excellent cows.. (38).

बद्धकोशमपि तिष्ठति क्षणं सावशेषविवरं कुशेशयम् ।
षट्पदाय वसतिं ग्रहीष्यते प्रीतिपूर्वमिव दातुमन्तरम् ॥३६॥

The lotus, though it had furred itself into a bud, still stood awhile with an open aperture as if to give shelter to the bee that was seeking a home in love and affection. (39).

दूरमग्निपरिपेयरश्मिना वारुणी दिग्गणेन भानुना ।
भाति केसरवतेव मण्डिता बन्धुजीवतिलकेन कन्यका ॥४०॥

The western quarter, with the crimson sun, whose rays could be counted at a distance ahead, looked like a bride adorned by tilak mark of the Bandhujiva flower with filaments. (40).

सामभिः सहचराः सहस्रशः स्यन्दनाश्वहृदयंगमस्वरैः ।
भानुमग्निपरिकीर्णतेजसं संस्तुवन्ति किरणोज्ज्वालयिनः ॥४१॥

Thousands of his companions (i.e. the Vālakhilyas and others), who drink the heat of his rays, laud the sun, who has transferred his rays to fire, with songs from the Sāma-veda, which appealed to the heart of horses of the chariot. (41).

सोऽयमानतशिरोधरंहयैः कर्णचामरविघट्टितेक्षणैः ।
अस्तमेति युगभुग्नकेसरैः संनिधाय दिवसं महोदधौ ॥४२॥

The sun, depositing the day in the great ocean, goes

to the setting mountain with his horses who have bent their heads, who have closed their eyes, as the hair in the Cāmara smart their eyes, and as the hair in the mane are ruffled by the yoke. (42).

खं प्रसुप्तमिव संस्थिते रवौ तेजसो महत ईदृशी गतिः ।

तत् प्रकाशयति यावदुद्गतं मीलनाय खलु तावतश्च्युतम् ॥४३॥

The sky seems to sleep when the sun sets; that is the way of great luminaries; it illumines all that it shines on, where it does not shine, that shrinks into nothingness. (43).

संध्ययाप्यनुगतं रवेर्वपुर्वन्धमस्तशिखरे समपितम् ।

येन पूर्वमुदये पुरस्कृता नानुयास्यति कथं तमापदि ॥४४॥

Twilight followed the sun's orb to the setting mountains; how can one who is first honoured by some one not follow him in his distress? (44).

रक्तपीतकपिशाः पयोमुचां कोटयः कुटिलकेशि भान्त्यमूः ।

द्रक्ष्यसि त्वमिति संधिवेलया वर्तिकाभिरिव साधु मण्डिताः ॥४५॥

This twilight appears to have painted with a brush, the edges of clouds in red, yellow, and brown colours and that you might see them, has well adorned them. (45).

सिंहकेसरसटासु भूभृतां पल्लवप्रसविषु द्रुमेषु च ।

पश्य धानुशिखरेषु भानुना संविभक्तमिव सांध्यमातपम् ॥४६॥

The sun seems to have distributed his evening light among the filament-like hair of the mane of the lions

in the mountains, and the trees that burgeon forth with leaves and the peaks of mountains. (46).

पाणिमुक्तवसुधास्तपस्विनः पावनाम्बुरचिताब्जलिक्त्रियाः ।

ब्रह्म गूढमभिसंध्यमाहताः शुद्धये विधिविदो गृणन्त्यमी ॥४७॥

Oh, daughter of the mountain, here are these hermits, who are such adepts in religious procedure, offering handfuls of water in their twilight orisons and eager to purify their souls, recite the Gāyatrī chant. (47)

तन्मुहूर्तमनुमन्तुमर्हसि प्रस्तुताय नियमाय मामपि ।

त्वां विनोदनिपुणः सखीजनो वल्गुवादिनि विनोदयिष्यति ॥४८॥

O sweet-tongued beloved deign to allow me to offer my evening prayer; you will be diverted by your friend, so skilled in humorous talk." (48).

निर्विभुज्य दशनच्छदं ततो वाचि भर्तु रवधीरणापरा ।

शैलराजजनया समीपगामाललाप विज्रयामहेतुकम् ॥४९॥

Thereupon, Pārvatī, showing by the pouting of her lips, as if she had not heard those words of her husband, began to talk casually to Vijayā (her friend), who was near her. (49).

ईश्वरोऽपि दिवसात्ययोचितं मन्त्रपूर्वमनुतस्थिवान् विधिम् ।

पार्वतीमवचनामसूयया प्रत्युपेत्य पुनराह सस्मितम् ॥५०॥

Īśvara, too, having offered his evening prayers, proper for day's decline, came back to Pārvatī, who seemed to be angry, and smilingly addressed her. (50).

मुञ्च कोपमनिमित्तकोपने संध्यया प्रणमितोऽस्मि नान्यथा ।
किं न वेत्ति सहघर्मचारिणं चक्रवाकसमवृत्तिमात्मनः ॥५१॥

“O thou, that art angry without cause, I have been bowed down to by Sandhyā and by no other; don't you know me, your life's companion whose behaviour towards you is that of Cakravāka towards his mate. (51).

निमित्तेषु पितृषु स्वयंभुवा या तनुः सुतनु पूर्वमुज्झिता ।
सेयमस्तमुदयं च सेवते तेन मानिनि ममात्र गौरवम् ॥५२॥

When the self-born created the manes he abandoned the tiny Sandhyā; that is why she undergoes rise and fall; and so I honour her. (52).

तामिमां तिमिरवृत्तिपीडितां भूमिलं स्वमिव संप्रति स्थिताम् ।
एकतस्तटतमालमालिनीं पश्य धातुरसनिम्नगामिव ॥५३॥

Oh daughter of the mountain, see this twilight troubled by increasing darkness, hanging to one side of the mountain's spur, like a river of liquid minerals, with Tamāla groves lining one bank. (53)

सांध्यमस्तमितशेषमातपं रक्तरेखमपरा बिभर्ति दिक् ।
संपरायवसुधा सञ्जीवितं मण्डलाग्रमिव तिर्यगुज्झतम् ॥५४॥

The western quarter bears all the remaining gloam of the setting twilight as if it were a red streak, like a sanguinary battleground looking like the edge of a wheel, left in a slanting position. (54).

यामिनीदिवससंधिसंभवे तेजसि व्यवहिते सुमेरुणा ।
एतदन्धतमसं निरङ्कुशं दिक्षु दीर्घनयने विजृम्भते ॥५५॥

Oh, beloved with long eyes, Sumeru, having intercepted the light in the interval between night and day, this inspissated darkness, unobstructed, grows. (55).

नोर्ध्वमीक्षणगतिर्न चाप्यधो नाभितो न पुरतो न पृष्ठतः ।
लोक एष तिमिरोल्बवेष्टितो गर्भवास इव वर्तते निशि ॥५६॥

At night, this world is, as if, in a womb, surrounded by masses of darkness, so that it is unable to lift its eyes upwards, or bend them downwards, or cast around, or ahead or behind. (56).

शुद्धमाविलमवस्थितं चलं वक्रमार्जवगुणान्वितं च यत् ।
सर्वमेव तमसा समीकृतं धिङ् महत्त्वमसतां हतान्तरम् ॥५७॥

Darkness has reduced to equality, all that is pure or impure, steady or moving or straight or crooked. Fie upon the greatness of the wicked, which makes no difference between good and evil. (57).

नूनमुन्नमति यज्वनां पतिः शार्वरस्य तमसो निषिद्धये ।
पुण्डरीकमुखि पूर्वदिङ्मुखं कैतकैरिव रजोभिराहृतम् ॥५८॥

Here rises the moon, the lord of Brāhmins, to dispel the darkness of the night; Oh lotus-faced one, the eastern quarter seems to be struck by dust, white as Ketaka pollen. (58).

मन्दरान्तरितमूर्तिना निशा लक्ष्यते शशभृता सतारका ।
त्वं मया प्रियसखीभिरावृता श्रोष्यतेव वचनानि पृष्ठतः ॥५९॥

The night with stars, with moon, screened behind the

Mandāra mountain, appears like me, accompanied by my dear friend, with you behind us, listening to us. (59).

रुद्धनिर्गमनमादिनक्षयात् पूर्वदृष्टतनुचन्द्रिकास्मितम् ।

एतदुद्गिरति रात्रिनोदिता दिग् रहस्यमिव चन्द्रमण्डलम् ॥६०॥

Upto the end of the day, the moon was seen in the east; egged on by the night, seems to reveal the secret of the quarters, smiling with his own light. (60).

पश्य पक्वफलनीफलत्विषा बिम्बलाञ्छितवियत्सरोऽम्भसा ।

विप्रकृष्टविवरं हिमांशुना चक्रवाकमिथुनं विडम्ब्यते ॥६१॥

The cool-rayed one imitates the Cakravāka pair, who are separated by a little distance; whose image, which shines like the ripe fruit of the Priyaṅgu, is reflected in the sky-lake, and in the waters. (61).

शक्यमोषधिपतेर्नवोदयाः कर्णपूररचनाकृते तव ।

अप्रगल्भयवसूचिकोमलाश् छेत्तुमग्रनखसंपुटैः कराः ॥६२॥

It is possible to divide the rays of the newly risen moon by the sharp nails, to fashion the ear-ornament, as if they are tender Yava sprouts. (62).

अङ्गुलीभिरिव केशसंचयं संनिगृह्य तिमिरं मरीचिभिः ।

कुङ्मलीकृतसरोजलोचनं चुम्बतीव रजनीमुखं शशी ॥६३॥

The moon seems to kiss the mouth of the night who has closed into buds her lotus-eyes, collecting with his rays, as with his fingers, her hair in the form of darkness. (63).

पश्य पार्वति तवेन्दुरश्मिभिः साभिभिन्नतिमिरं तमस्तलम् ।

तक्षयते द्विरदभोगरुषितं संग्रसीददिव मानसं सरः ॥६४॥

See, Pārvatī, the sky that has its dense darkness dispersed by rays of the young moon, looks like the Mānasa lake, which is soiled by the elephants sporting in it, but soon recovering its serenity. (64).

रक्तभावमपहाय चन्द्रमा जात एष परिशुद्धमण्डलः ।

विक्रिया न खलु कालदोषजा निर्मलप्रकृतिषु स्थिरोदया ॥६५॥

The moon, giving up its redness, has now a bright orb; those that are pure in nature are not affected by change brought on by the fault of time. (65).

उन्नतेषु शशिनः प्रभा स्थिता निम्नसंश्रयपरं निशातमः ।

नूनमात्मसदृशी प्रकल्पिता वेधसेह गुणदोषयोर्गतिः ॥६६॥

The light of the moon stands in high places and the darkness of the night has fallen in low places; surely the creator has assigned to virtue and vice a position, proper to their nature. (66).

चन्द्रपादजनितप्रवृत्तयश्च चन्द्रकान्तजलबिन्दवो गिरौ ।

मेखलातरुषु निद्रितानमून बोधयन्त्यसमये शिखण्डिनः ॥६७॥

The mountain awakens the peacocks, sleeping beneath the trees on its spurs, at odd hours, by means of the spray of water, spurting from the moon-stones, as they are touched by the moon-beams. (67).

कल्पवृक्षशिखरेषु संप्रति प्रस्फुरद्भिरविकल्पसुन्दरि ।

हारयन्तिगणानामिवांशुभिः कर्तुं भागतकुतूहलः शशी ॥६८॥

See, my beloved, the moon out of curiosity, now comes to arrange ropes of pearls, by his flashing rays on the tops of Kalpa trees. (68).

उन्नतावनतभागवत्तया चन्द्रिका सतिमिरा गिरेरियम् ।
भक्तिभिर्बहुविधाभिरपिता भाति भूतिरिव मत्तदन्तिनः ॥६८॥

The moon-light is mingled with darkness, owing to the high and low places in the mountain, and appears like the ornamental patches on the body of a wild elephant. (69).

एतदुच्छ्वसितपीतमैन्दवं वोढुमक्षममिव प्रभारसम् ।
शुक्लतटपदविरावमञ्जसा भिद्यते कुमुदमा निबन्धनात् ॥७०॥

This night-lily, unable to hold the liquid light of the moon, bursts open, and, quickly letting forth the murmur of bees is opening from the stalk upwards. (70).

पश्य कल्पतरुलम्बि शुभ्रया ज्योत्स्नया जनितरूपसंशयम् ।
मारुते चलति चण्डि केवलं व्यज्यते विपरिवृत्तमंशुकम् ॥७१॥

Oh, irascible one, as the wind stirs, the moon-light as it hangs on the branch of the Kalpa-tree; imitates the form of a garment, that is shown as forcibly upturned. (71).

शक्यमङ्गुलिभिरुद्धैरघः शास्त्रिणां पतितपुष्पपेशलैः ।
पत्रभर्भरदाशिप्रभालवरेभिरुत्कचयितुं तवालकान् ॥७२॥

It is possible to wreath into your hair bits of moon-light broken by leaves, which are gathered with fingers from underneath the trees and which are like delicate flowers. (72).

एष चारुमुखि योगतारया युज्यते तरलबिम्बया शशी ।
साध्वसाद्रुपगतप्रकम्पया कन्ययेव नवदीक्षितो वरः ॥७३॥

O lovely one, here is the moon, united with the proper constellation—(the moon) whose orb is throbbing like a bride who is newly married to the bridegroom, who is quaking with fear. (73).

पाकभिन्नशरकाण्डगौरयोरुल्लसत्प्रतिकृतिप्रसन्नयोः ।
रोहतीव तव गण्डलेखयोश् चन्द्रबिम्बनिमिताक्षि चन्द्रिका ॥७४॥

The moon-light in thine eye seems to grow sprouts on your fair brow, which is naturally serene and which is white like ripe Śara grass. (74).

लोहितार्कमणिभाजनापितं कल्पवृक्षमधु बिभ्रती स्वयम् ।
त्वामियं स्थितिमतीमुपस्थिता गन्धमादनवनाधिदेवता ॥७५॥

Here is the presiding deity of gandhamādana, come to offer thee floral wine of Kalpa tree in goblets of jewels of the red beams of the sun. (75).

आर्द्रकेसरसुगन्धि ते मुखं मत्तरक्तनयनं स्वभावतः ।
अत्र लब्धवसतिर्गुणान्तरं किं विलासिनि मदः करिष्यति ॥७६॥

O, Pleasure-loving one! your face with its red and intoxicated eyes is naturally fragrant like wet saffron. What other feature of intoxication will there be when it begins to show itself on your face (after drinking wine)? (76).

सान्ध्यभक्तिरथवा सखीजनः सेव्यतामिदमनङ्गदीपनम् ।
इत्युदारमभिधाय शंकरस् तामपाययत पानमम्बिकाम् ॥७७॥

Śaṅkara then made Ambikā drink wine, lauding it in words, "The amiable friend of love, whose devotion is approved." (77).

पार्वती तदुपभोगसंभवां विक्रियामपि सतीं मनोभवाम् ।
अप्रतर्क्यविधियोगनिर्मितामात्रतेव सहकारतां ययौ ॥७८॥

Pārvatī underwent a delightful change as a result of drinking wine; the mango became the fragrant Sahakāra by an unimaginable process. (78).

तत्क्षणं विपरिवर्तितह्रियोः शिक्षतोः शयनमिद्वरागयोः ।
सा बभूव वशवर्तिनी द्वयोः शूलिनः सुवदना मदस्य च ॥७९॥

That lovely one became a slave unto two; Śaṅkara and the intoxication of wine as the two had lost all sense of shame, as their passions were inflamed, and as they carried themselves to the sleeping chamber. (79).

धूर्णमाननयनं स्खलत्कचं स्वेदबिन्दुमदकारणस्मितम् ।
आननेन न तु तावदीश्वरश् चक्षुषा चिरमुसामुखं पयो ॥८०॥

Īśvara drank for long not only with his mouth, but also with his eyes the mouth of Pārvatī, (the mouth) the eyes in which were rolling, which was tripping in utterance, which was beaded with drops of perspiration and whose smiling was due to intoxication. (80).

तां विलम्बितपनीयमेखलामुद्वहन् जघनभारदुर्वहाम् ।
ध्यानसंभवविभूतिसंभूतं प्राविशन् मणिशिलागृहं हरः ॥८१॥

Īśvara, who had provided himself with the means of
CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

enjoyment through his divine powers, carried her, who had worn the hanging golden girdle and who was difficult to be carried owing to her heavy thighs, to the house, constructed with crystal slabs. (81).

तत्र हंसधवलोत्तरच्छदं जाह्नवीपुलिनचारदर्शनम् ।

अध्यशेत शयनं प्रियासखः शारदाभ्रमिव रोहणीपतिः ॥८२॥

There he lay on a bed with Pārvatī, (the bed) which was covered with a counterpane, white like a swan, which thus looked lovely like the sandy bank of the Ganges; (she lay) as the lord of Rohiṇī sleeps on an autumnal cloud. (82).

क्लिष्टकेशमभिलुप्तचन्दनं व्युत्पथार्पितनखं समत्सरम् ।

तस्य तच्छिदुरमेखलागुणं पार्वतीरतमभून्न तृप्तये ॥८३॥

The love-play with Pārvatī, in which the hair was disarranged, in which the sandal unguent was blurred, in which nail-marks were made in unlikely places, in which there were mock-quarrels and in which the girdle was about to snap, did not satisfy Lord Śiva. (83.)

केवलं प्रियतमादयालुना ज्योतिषामवनतासु पङ्क्तिषु ।

तेन तत्परिगृहीतवक्षसा नेत्रमीलनकुतूहलं कृतम् ॥८४॥

When the line of stars was declining on the horizon, Śiva, out of kindness for Pārvatī, simulated sleep while she clasped his bosom. (84).

स व्यबुध्यत बुधस्तबोचितः शातकुम्भकमलाकरैः समम् ।

मूर्च्छनापरिगृहीतकैशिकैः किनरैरुषसि गीतमङ्गलः ॥८५॥

In the morning, Śiva was awakened along with the bed of golden lotus flowers, by auspicious hymns befitting wise people, sung by the Kinnars, who were thrumming on their *viṇā* instrument musical notes in the ascending and descending order. (85).

तौ क्षणं शिथिलितोपगूहनौ दंपती रचितमानसोर्मयः ।

पद्मभेदपिशुनाः सिषेबिरे गन्धमादनवनान्तमारुताः ॥८६॥

That couple, relaxing their embrace awhile, enjoyed the breezes from the interior of the *gandhamādana* forests, that raised ripples on the *Mānasa* lake and that indicated the bursting of one kind of lotus. (86).

ऊरुमूलनखमार्गराजिभिस् तत्क्षणं हृतविलोचनो हरः ।

वाससः प्रशिथिलस्य संयमं कुर्वतीं प्रियतमामवारयत् ॥८७॥

Hara, with his eyes attracted at that moment by the line of nail-marked on her thighs from their roots upwards, prevented *Pārvaṭī* from tightening her garment that had become loose. (87).

स प्रजागरकषायलोचनं गाढदन्तपदपीडिताधरम् ।

आकुलालकमरंस्त रागवान् प्रेक्ष्य भिन्नतिलकं प्रियामुखम् ॥८८॥

He, the passionate Hara, was delighted to see the beloved's face with its eyes reddening by keeping awake, with the lower lip bitten hard by teeth, with the hair dishevelled and *Tilak*-mark blurred. (88).

तेन भङ्गिद्विषमोत्तरच्छदं मध्यपिण्डतविसूत्रमेखलम् ।

निर्मलेऽपि शयनं निशात्यये नोज्झितं चरणरागलाञ्छितम् ॥८९॥

He did not leave the bed even when the night had worn to a clear dawn (the bed) with its counterpane crumpled, with the loose girdle lying all in a heap at its centre and soiled by the paint on her feet. (89).

स प्रियासुखरसं दिवानिशं हर्षवृद्धिजननं सिषेविषुः ।
दर्शनप्रणयिनामदृश्यतामाजगाम विजयानिवेदितः ॥६०॥

Desiring, night and day, to enjoy the kisses of his beloved, that heightened his joy, he became inaccessible to those that came to see him and who were announced by Vijayā. (90).

समदिवसनिशीथं सङ्गिनस्तत्र शभोः
शतमगमदृतूनां साग्रमेका निशेव ।
न तु सुरतसुखेभ्यश्छिन्नतृष्णो बभूव
ज्वलन इव समुद्रान्तर्गतस्तज्जलौघैः ॥६१॥

There, enjoying sexual pleasure on even days of the year right on upto midnight, Hara passed more than a hundred seasons as one night but he could not have his thirst quenched by sexual pleasure like the submarine fire with floods of water. (91).

नवमः सर्गः

तथाविधेऽनङ्गरसप्रसङ्गे मुखारविन्दे मधुरः प्रियायाः ।
संभोगवेश्म प्रविशन्तमन्तर्ददर्श पारावतमेकमीशः ॥१॥

At the time, when he was savouring the pleasure of love, he was like a bee in the lotus-like face of his beloved, and he saw a pigeon entering the house of pleasure. (1).

सुकान्तकान्तामणितानुकारं कूजन्तमार्घ्वाणितरक्तेनेत्रम् ।
प्रस्फारितोन्नम्रविनम्रकण्ठं मुहुर्मुहुर्न्यञ्जितचारुचक्षुम् ॥२॥

Making a sound like the one, let out at the time of sexual pleasure, rolling his red eyes, stretching up his bent neck, and frequently contracting his tail. (2).

विशृङ्खलं पक्षतियुग्ममीषद् दधानमानन्दगतं मदेन ।
शुभ्रांशुवर्णं जटिलाग्रपादमितस्ततो मण्डलके चरन्तम् ॥३॥

Making his wings flutter, unstrained and in a manner so as to cause delight, full of exhilaration of the colour of the moon, with webbed feet, and moving round about in whirling movement. (3).

रतिद्वितीयेन मनोभवेन ह्लादात् सुधायाः प्रविगाह्यमानात् ।
तं वीक्ष्य फेनस्य चयं नवोत्थमवाभ्यनन्दत् क्षणमिन्दुमौलिः ॥४॥

Siva was delighted to see him for a while, white like a flake of foam rising on the lake of nectar as Madana, with Rati, dived into it for pleasure. (4).

तस्याकृतिं कामपि वीक्ष्य दिव्यामन्तर्भवश्छद्मविहंगमग्निम् ।
विचिन्तयन् संविदिदे स देवो भ्रू भङ्गभीमश्च रुषा बभूव ॥५॥

Seeing his form, as divine in an ineffable manner, the god, as he reflected, recognised it as Agni disguised as a bird and became dreadful of aspect, as, in anger, he knitted his brow. (5).

स्वरूपमास्थाय ततो हुताशः श्वासस्खलत्कण्ठकृताञ्जलिः सन् ।
प्रवेपमानो नितरां स्मरारिमिदं वक्षो व्यक्तमथाम्बुवाच ॥६॥

The Fire, having assumed his own form, was much frightened and trembling violently, folded his hands in supplication and clearly addressed the enemy of Smara thus. (6).

असि त्वमेको जगतामधीशः स्वर्गोक्तं त्वं विपदो निहंसि ।
अतः सुरेन्द्रप्रमुखाः प्रभो त्वामुपासते दैत्यवरैर्विधूताः ॥७॥

"You are the sole lord of the universe; you dispel the calamities of the gods; hence gods with Indra at their head, when worsted by the demons, seek thy help. (7).

त्वया प्रियाप्रेमवशंवदेन शतं व्यतीयेऽत्र भवन्तूनाम् ।
बहिः स्थितोऽपि त्वदवीक्षणार्तो दैन्यं परं प्राप सुरैः सुरेन्द्रः ॥८॥

When thou, who are fascinated by love of thy beloved, spent a hundred seasons in privacy for the sexual enjoyment, Indra, accompanied by the gods, experienced hard penury, being anxious for having not seen you. (8).

त्वदीयसेवावसरप्रतीक्षैरभ्यर्थाः शक्रमुखैः सुरैस्त्वाम् ।
उपागतोऽन्वेष्टुमहं विहंगरूपेण विद्वन्समयोचितेन ॥६॥

Besought by the gods, with Śakra at their head, waiting for an occasion to serve thee, I have come to seek thee, in the form of a bird which is proper to the occasion. (9).

इति प्रभो चेतसि संप्रधार्य तं नोऽपराधं भगवन् क्षमस्व ।
पराभिभूता वद किं क्षमन्ते कालातिपातं शरणार्थिनोऽमी ॥१०॥

Thinking, Oh Lord, thus in thy mind, pardon us, Holy Sire, our offence; being defeated, say, how can these, who are seeking refuge, brook delay? (10).

प्रभो प्रसीदाथ सृजात्मपुत्रं यं प्राप्य सेनान्यमसौ सुरेन्द्रः ।
स्वर्लोकलक्ष्मीप्रभुतामवाप्य जगत्त्रयं पाति तव प्रसादात् ॥११॥

Be pleased, Oh Lord; quickly send thy son, so that obtaining in him a commander; Indra, obtaining the mastery of the presiding deity of heaven, shall rule the three worlds, through thy favour." (11).

स शंकरस्तामिति जातवेदोविज्ञापनामर्थकरीं निशम्य ।
अभूत् प्रसन्नः परितोषयन्ति गीर्भिर्गिरीशा रुचिराभिरीशम् ॥१२॥

Lord Śaṅkara, having heard that meaningful prayer of Agni, was pleased; for those who are masters of speech, please their masters with agreeable and sweet words. (12).

प्रसन्नचेता सदनान्तकारी स तारकारेर्जयिनो भवाय ।
शक्रस्य सेनाधिपतेर्जयाय व्यचिन्तयच्चेतसि भावि किञ्चित् ॥१३॥

The destroyer of Madana, pleased in mind thought about the would-be birth of a commander of Indra's armies for victory over the demon Tāraka and thought a little about the future. (13).

युगान्तकालाग्निमिवाविषह्यं परिच्युतं मन्मथरङ्गभङ्गात् ।
रतान्तरेतः स हिरण्यरेतस्यथोर्ध्वरेतास्तदमोघमाधात् ॥१४॥

He who lived in celibacy, deposited into the Fire, his infallible semen, hot like the fire at the time of world-conflagration, being ejaculated after the interruption in his sexual enjoyment. (14).

अत्युष्णवाष्पानिलदूषितान्तर्विशुद्धमादर्शमिवात्मदेहम् ।
बभार भूम्ना सहसा पुरारिरेतःपरिक्षेपकुवर्गमग्निः ॥१५॥

Now Agni's pure body was soiled for the most part by the profuse semen of Lord Śiva; was like a mirror whose surface is blurred by hot breath. (15).

त्वं सर्वभक्षो भव भीमकर्मा कुष्ठाभिभूतोऽनलधूमगर्भः ।
इत्थं शशापाद्रिसुता हुताशं रुष्टा रतानन्दसुखस्य भङ्गात् ॥१६॥

Pārvatī, on account of the interruption she suffered in her sexual pleasure, was incensed and cursed Agni thus : "Be thou the consumer of everything; dreadful in your actions; suffering from leprosy and enveloped in smoke". (16).

दक्षस्य शापेन शशी क्षयीव प्लुष्टो हिमेनेव सरोजकोशः ।
वहन् विरूपं वपुर्गुरेतश्चयेन वह्निः किल निर्जगाम ॥१७॥

Then Agni left the sleeping-chamber, bearing a body deformed by the quantity of Śiva's semen, like the moon a consumptive body, through the curse of Dakṣa; like a lotus bud, blasted by snow. (17).

स पावकालोकरूपा विलक्षां स्मरत्रपास्मेरविनम्रवक्त्राम् ।
विनोदयामास नगेन्द्रपुत्रीं शृङ्गारगर्भेर्भुवुरेवचोभिः ॥१८॥

Śiva then diverted Pārvatī's mind with words sweet and full of love; she was embarrassed by anger at the sight of Agni; her face bent and smiling by the bashfulness when felt through love. (18).

हरो विकीर्णं घनघर्मतोयेर्नेत्राञ्जनाङ्कुं सदयं प्रियायाः ।
द्वितीयकौपीनचलाञ्चलेनाहरन् मुखेन्दोरकलङ्किनोऽस्याः ॥१९॥

The collyrium, spread over the face of the beloved of Hara, by profuse perspiration in her eyes, was wiped out of Pārvatī's spotless moon of a face by Hara with the end of his upper garment. (19).

मन्देन स्विन्नाङ्गुलिना करेण कम्प्रेण तस्या वदनारविन्दात् ।
परामृशन् घर्मजलं जहार हरः सहेलं व्यजनानिलेन ॥२०॥

With his gently trembling hand, with its sweating fingers, Hara sportingly wiped out perspiration, removing it by fanning it. (20).

रतिश्लथं तत्कबरीकलापमंसावसक्तं विगलत्प्रसूनम् ।
स पारिजातोद्भवपुष्पमय्या स्रजा बबन्धामृतमूर्तिमौलिः ॥२१॥

That moon-crested god strung a Pārijāt wreath in her

braid, loosened in sexual enjoyment; (her braid) clinging on her shoulder from which flowers were dropping. (21).

कपोलपाल्यां मृगनाभिचित्रपत्रावलीमिन्दुमुखः सुमुख्याः ।
स्मरस्य सिद्धस्य जगद्धिमोहमन्त्राक्षरश्रेणिमिवोल्लिलेख ॥२२॥

Hara painted on the cheeks of the beautiful lady Patrāvalī designs as if they were mantra-letters bewitching the world of the conquering god of love. (22).

रथस्य कणाविभि तन्मुखस्य ताटङ्कचक्रद्वितयं न्यधात् सः ।
जगज्जिगीषुर्विषमेषुरेष ध्रुवं यमारोहति पुष्पचापः ॥२३॥

Hara placed near her ears, wheels in the Tāṭaṅka ornaments for the chariot of her mouth which the world-conqueror god of uneven shafts will assuredly mount. (23).

तस्याः स कण्ठे पिहितस्तनाग्रां न्यधत्त मुक्ताफलहारवल्लीम् ।
या प्राप मेरुद्वितयस्य मूर्ध्नि स्थितस्य गङ्गौघयुगस्य लक्ष्मीम् ॥२४॥

He put in her neck a string of pearls which covered the tips of her breasts, and which attained the beauty of two streams of the Ganges falling on two Meru-peaks. (24).

नखद्वराश्रेणिधरे बबन्ध नितम्बबिम्बे रशनाकलापम् ।
चलस्वचेतोमृगबन्धनाय मनोभुवः पाशमिव स्मरारिः ॥२५॥

He tied a golden girdle round her plump buttocks lovely by a line of nail marks, a golden girdle for binding the deer of his mind, which was as it were a noose of the god of love. (25).

भालेक्षणान्नो स्वयमञ्जनं स भङ्क्त्वा दृशोः साधु निवेद्य तस्याः ।
नवोत्पलाक्ष्याः पुलकोपगूढे कण्ठे विनीलेऽङ्गुलिमुज्जघर्ष ॥२६॥

God Śiva, taking collyrium from the fire in the eye of his forehead, put it well in the eyes of his lotus-eyed beloved and he, then, wiped his finger on his blue and horripilated neck. (26).

अलक्तकं पादसरोरुहाग्रे सरोरुहाक्ष्याः किल संनिवेद्य ।
स्वमौलिगङ्गासलिलेन हस्तारुणत्वमक्षालयदिन्दुचूडः ॥२७॥

Having painted the lips of the lotus-feet of the lotus-eyed lady, the moon-crowned god wiped the redness of his hand with water from the stream of the Ganges on his head. (27)

भस्मानुलिप्ते वपुषि स्वकीये सहेलमादर्शतलं विमृज्य ।
नेपथ्यलक्ष्मीपरिभावनार्थमदर्शयज्जीवितवल्लभां सः ॥२८॥

Having wiped the mirror gracefully with the ashes from his body, he held it before his beloved, that she may see the beauty of her attire in it. (28).

प्रियेण दत्ते मणिदर्पणे सा संभोगचिह्नं स्ववपुर्विभाव्य ।
त्रपावती तत्र घनानुरागं रोमाञ्चदम्भेन बहिर्बभार ॥२९॥

Seeing in the jewelled mirror, the signs of enjoyment by her beloved, filled with bashfulness, she manifested her deep love by the guise of horripilation. (29).

नेपथ्यलक्ष्मीं दयितोपक्लृप्तां सस्मेरमादर्शतले विलोक्य ।
अमंस्त सौभाग्यवतीषु घुर्यमात्मानमुद्धूतविलक्षभावा ॥३०॥

Smilingly looking in the mirror at the beauty of her attire arranged by her beloved giving up her crestfallen aspect, she considered herself as the foremost among chaste ladies. (30).

अन्तःप्रविश्यावसरेऽथ तत्र स्निग्धे वयस्ये विजया जया च ।
सुसंपदोपाचरतां कलानामङ्कस्थितां तां शशिखण्डमौलेः ॥३१॥

Then Jayā and Vijayā, two intimate friends of Pārvatī, entered at the proper occasion, and adorned with ornaments which all the wealth of arts devise Pārvatī who was seated in the lap of the moon-crested god. (31).

व्यधुर्बहिर्मङ्गलगानमुच्चैर्वैतालिकादिचित्रचरित्रचार ।
जगुश्च गन्धर्वगणाः सशङ्खस्वनं प्रमोदाय पिनाकपाणोः ॥३२॥

Outside, the bards loudly celebrated in song the splendid exploits of Hara, and the Gandharvas, too, sang, with conches blaring for the pleasure of Hara. (32).

ततः स्वसेवावसरे सुराणां गणांस्तदालोकनतत्पराणाम् ।
द्वारि प्रविश्य प्रणतोऽथ नन्दी निवेदयामास कृताञ्जलिः सन् ॥३३॥

Then, at the proper hour of their service, groups of gods, eager to see him, were announced by Nandī, who came to the door and bowed to him and folded his hands. (33).

महेश्वरो मानसराजहंसीं करे दधानस्तनयां हिमाद्रेः ।
संभोगलीलालयतः सहेलं हरो बहिस्तानभि निर्जंगाम ॥३४॥

The great god, Hara, holding by the hand the daughter

of the mountain, the female swan of the Mānasa of his mind, gracefully came out of the pleasure-chamber to meet them. (34).

क्रमान् महेन्द्रप्रमुखाः प्रणमुः शिरोनिबद्धाञ्जलयो महेशम् ।
प्रालेयशैलाधिपतेस्तनूजां देवीं च लोकत्रयमातरं ताम् ॥३५॥

The gods, Mahendra and others, folding their hands upon their crests, in due order bowed to him and to the daughter of the lord of mountains, the mother of the world. (35).

यथागतं तान् विबुधान् विसृज्य प्रसाद्य मानक्रियया प्रतस्थे ।
न नन्दिना दत्तभुजोऽघिरुह्य वृषं वृषाङ्कः सह शैलपुत्र्या ॥३६॥

Having taken their leave, in the order of their arrival, he pleased them by bestowing honours upon them, and mounted his bull, with Pārvatī; being given a lift by Nandī with his hand. (36).

मनोऽतिवेगेन ककुद्गता स प्रतिष्ठमानो गगनाध्वनोऽन्ते ।
वैमानिकैः साञ्जलिभिर्वन्दे विहारहेलागतिभिर्गिरीशः ॥३७॥

Starting, mounted on a bull, which was swift as the mind, at the end of the path of the sky, he was bowed down to by the gods, who folded their hands, and who displayed sportive movements. (37).

स्वर्वाहिनीवारिविहारचारी रतान्तनारीश्रमशान्तिकारी ।
तौ पारिजातप्रसवप्रसङ्गो मरुत् सिधेवे गिरिजागिरीशौ ॥३८॥

Siva and Pārvatī enjoyed the breezes, blowing and

sporting over the waters of the river of heaven, allaying the fatigue of a woman caused by sexual enjoyment; and fragrant by contact with the Pārijāta flowers. (38).

पिनाकिनापि स्फटिकाचलेन्द्रः कैलासनामा कलिताम्बराशः ।

धृतार्धसोमोऽद्भुतभोगिभोगो विभूतिधारी स्व इव प्रपेदे ॥३९॥

Śiva, too, came to the mount Kailāsa, as to his own soul,—Kailāsa that was made of crystal blocks, that covered a good part of the sky, that had the moon-crested Śiva, dwelling on it, that had wonderful python-bodies, sprawling about, and that was rich in costly minerals. (39).

विलोभय यत्र स्फटिकस्य भित्तौ सिद्धाङ्गनाः स्वं प्रतिबिम्बमारात् ।

भ्रान्त्या परस्या विमुखीभवन्ति प्रियेषु मानग्रहिला नमत्सु ॥४०॥

The wives of the Siddhas seeing their reflections in the crystal walls from near from suspicion of rivals, turn averse from them, and take umbrage at their lovers, even when they bend before them (wives). (40).

सुबिम्बितस्य स्फटिकांशुगुप्तेश्चन्द्रस्य चिह्नप्रकरः करोति ।

गौर्यापितस्येव रसेन यत्र कस्तूरिकायाः शकलस्य लीलाम् ॥४१॥

The spot on the moon whose crystal rays are well preserved in that crystal mountain assumes the beauty of the Tilak-mark in musk, made by Pārvaṭī through pleasure. (41).

यदीयभित्तौ प्रतिबिम्बिताङ्गमात्मानमालोभय रुषा करीन्द्राः ।

मत्तान्यकुम्भिभ्रमतोऽतिशीमदन्ताभिघातव्यसनं वहन्ति ॥४२॥

In whose crystal walls, majestic elephants, finding their reflections and fearing that they are rival elephants, wrathful, bear the severe pain of very hard blows of their tusks. (42).

निशासु यत्र प्रतिबिम्बितानि ताराकुलानि स्फटिकालयेषु ।
दृष्ट्वा रतान्तच्युततारहारमुक्ताभ्रमं बिभ्रति सिद्धवध्वः ॥४३॥

Where in the crystal palaces, the wives of the Siddhas, seeing the reflections of stars, think them to be big pearls, rolling from strings of pearls, dropped at the end of sexual congress. (43).

नभश्चरीमण्डनदर्पणश्रीः सुधानिधिमूर्धनि यस्य तिष्ठन् ।
अनर्घ्यचूडामणितामुपैति शैलाधिराजस्य शिवालयस्य ॥४४॥

The moon, resting on the Kailāsa peaks, assuming the beauty of a mirror for the nymphs of heaven, becomes the crest-ornament of Kailāsa, the abode of Śiva. (44).

समीयिवांसो रहसि स्मरार्ता रिरंसवो यत्र सुराः प्रियाभिः ।
एकाकिनोऽपि प्रतिबिम्बभाजो विभान्ति भूयोभिरिवाचिताः स्वैः ॥४५॥

Where gods, smitten by love, coming together in privacy to enjoy sexual pleasure with their loved ones, appear, though but to be many, owing to reflections. (45).

देवोऽपि गौर्या सह चन्द्रमौलिर्यदृच्छया स्फटिकशैलशृङ्गे ।
शृङ्गारचेष्टाभिरनारताभिर्मनोहराभिव्यहरच्चिराय ॥४६॥

God Śiva, too, found pleasure in Gaurī's company on the peaks of the mount Kailāsa with love dalliance, beautiful and for long. (46).

देवस्य तस्य स्मरसूदनस्य हस्तं समालम्ब्य सुविभ्रमश्रीः ।

सा नन्दिना वेत्रभृतोपदिष्टमार्गं पुरोगेण कलं चचाल ॥४७॥

She moved gracefully, having possessed the glory of graces, holding the hand of the chastiser of Smara, and led by Nandī, who was carrying a cane in his hand, and who preceded her. (47).

चलच्छिखाग्रो विकटाङ्गभङ्गः सुदन्तुरः शुक्लसुतीक्ष्णतुण्डः ।

भ्रुवोपदिष्टः स हि शंकरेण तस्या विनोदाय ननतं भृङ्गी ॥४८॥

And being ordered by Lord Śaṅkara with the knitting of his brow, the tall Bhṛṅgī with the end of his crest-lock waving, and with violent twisting of his limbs, and with a fair and fiery face danced to divert her. (48).

कण्ठस्थलीलोलकपालभाला दंष्ट्राकरालाननमभ्यनृत्यत् ।

प्रीतेन तेन प्रभुणा प्रणुना काली कलत्रस्य मुदे प्रियस्य ॥४९॥

And being ordered by Hara, in his pleasure, Kālī, with a string of human skulls dangling in her neck, and her face grim with her jaw-teeth, danced for the pleasure of his beloved spouse. (49).

भयंकरौ तौ विकटं नटन्तौ विलोक्य बाला भयविह्वलाङ्गी ।

सरङ्गभुत्सङ्गमनङ्गशत्रोर्गडं प्रसह्य स्वमालिलिङ्ग ॥५०॥

Those fearsome Kālī and Brṅgi, danced so frantically, that the young bride, whose limbs were overpowered by fear at their sight, passionately clasped the lap of her husband. (50).

उत्तुङ्गपीनस्तनपीडपीडं ससंभ्रमं तत्परिरम्भमीशः ।

प्रपद्य सद्यः पुलकोपगूढः स्मरेण रूढप्रमदो ममाद ॥५१॥

Íśa, with Pārvatī, climbing in his lap, being embraced through fear by her, bearing the hard pressure of her high and plump breasts, was thrilled with pleasure and exulted with passion. (51).

इति गिरितनुजाविलासलीलाविविधविभङ्गिभिरेषतोषितः सन् ।

अमृतकरशिरोमणिर्गिरीन्द्रे कृतवसतिर्वशिभिर्गणैर्नन्द ॥५२॥

The moon-crested god, dwelling on Kailāsa pleased with various kinds of enjoyment with Pārvatī, rejoiced in the company of his submissive Gaṇas. (52).

दशमः सर्गः

आससाद शुनासीरं सदसि त्रिदशैः सह ।

एष त्रैयम्बकं तीव्रं वहन् वल्लिर्महम्महः ॥१॥

And fire, bearing the strong semen of Śiva, came to Indra, who was in the assembly of gods. (1).

सहस्रेण दृशामीशो द्युषदां सोऽतिसादरम् ।

दुर्दर्शनं ददर्शग्निं घून्नधूमिलमण्डलम् ॥२॥

Indra saw with his thousand eyes, Agni, with respect, with his (Agni's) vile body ugly to sight and enveloped in smoke. (2).

दृष्ट्वा तथाविधं वह्निमिन्द्रः क्षुब्धेन चेतसा ।
व्यचिन्तयन्चिरं किञ्चित् कंदर्पद्वेषिरोषजम् ॥३॥

Indra, seeing Agni, in that condition, thought with an agitated mind something, arising out of anger for the enemy of Kandarpa. (3).

स विलक्ष्यमुखैर्देवैर्दीक्ष्यमाणः क्षणं क्षणम् ।
उपाविशत् सुरेन्द्रेणादिष्टं सादरमासनम् ॥४॥

Seen every moment by the perplexed gods, he respectfully occupied the seat proffered by Indra. (4).

हव्यवाह त्वयासादि दुर्दर्शयं दशा कुतः ।
इति पृष्ठः सुरेन्द्रेण स निःश्वस्य वचोऽवदत् ॥५॥

And when asked by Indra, "Oh, Agni, how did you come to this sad plight?", he, sighing, said. (5).

अनतिक्रमणीयात्ते शासनात् सुरनायक ।
पारावतं वपुः प्राप्य वेपमानोऽतिसाध्वसात् ॥६॥

अभिगौरि रतासक्तं जगामाहं महेश्वरम् ।
कालस्येव स्मरारातेः स्वं रूपमहमासदम् ॥७॥

"Oh, lord of gods, at the inviolable command, I assumed the body of a pigeon; I approached Hara, who was absorbed in the pleasure of love-dalliance with Pārvatī; as if, the enemy of Smara was the veritable god of death, I trembling through great fear, assumed my own form. (6),

(7).

दृष्ट्वा छद्मविहंगं मां सुज्ञो विज्ञाय जम्भभित् ।

ज्वलद्भालानले होतुं कोपनो माममन्यत ॥८॥

Oh, Indra, the slayer of Jambha, seeing me in the disguise of a bird, the wise one recognised me and thought of offering me as an oblation into blazing fire of his eye in his forehead. (8).

वचोभिर्मधुरैः सान्त्वैर्विनम्रेण मया स्तुतः ।

प्रीतिमानभवद्देवः स्तोत्रं कस्य न तुष्टये ॥९॥

The Lord, who was praised modestly by me, with sweet and significant speech, was pleased. Who is not gratified with eulogy ? (9).

शरण्यः सकलत्राता मामत्रायत शंकरः ।

क्रोधाग्नेर्ज्वलतो ग्रासत्रासतो दुर्निवारतः ॥१०॥

Hara, the refuge and protector of all, saved me from being a morsel into the irresistible fire of his wrath. (10).

परिहृत्य परीरम्भं रभसाद् दुहितुर्गिरेः ।

कामकेलिरसोत्सेकाद् व्रीडया विरराम सः ॥११॥

Giving up the pleasure of the embrace of Pārvatī he desisted, through shame, from the excessive pleasure of relishing flavour of love. (11).

रङ्गभङ्गच्युतं रेतस्तदमोघं सुदुर्वहम् ।

त्रिजगद्गदाहकं सद्यो मद्विग्रहमधि न्यधात् ॥१२॥

He deposited in my body his world-consuming semen,

which was infallible and unbearable and which was ejaculated owing to interruption in his sexual pleasure. (12).

दुर्विषह्येण तेनाहं तेजसा दहनात्मना ।
निर्दग्धमात्मनो देहं दुर्वहं वोढुमक्षमः ॥१३॥

By that unbearable semen, which is of nature of fire, I am unable to sustain my heavy body, which is consumed. (13).

रौद्रेण दह्यमानस्य महसातिमहीयसा ।
मम प्राणपरित्राणप्रगुणो भव वासव ॥१४॥

Be thou known to fame, as the protector of my body, which is being consumed by a very terrific lustre (semen)". (14).

इति श्रुत्वा वचो बह्वैः परितापोपशान्तये ।
हेतुं विचिन्तयामास मनसा विबुधेश्वरः ॥१५॥

Having heard the words of Agni, the lord of the gods thought in his mind of a means to allay that malady. (15).

तेजोदग्धानि गात्राणि पाणिनास्य परामृशन् ।
किञ्चित् कृपीटयोनिं तं दिवस्पतिरभाषत ॥१६॥

Caressing his body which was burnt by the lustre (semen) of Hara, the lord of heaven spoke to Agni thus : (16).

प्रीतः स्वाहास्वधाहन्तकारैः प्रीणयसे स्वयम् ।
देवान्पितॄन्मनुष्याँस्त्वमेकस्तेषां मुखं यतः ॥१७॥

“Oh, Agni, pleased with offerings made with the words “Svāhā,” “Svadhā” and “Hanta”, thou dost thyself please gods, manes and men. (17).

त्वयि जुह्वति होतारो हवींषि ध्वस्तकल्मषाः ।
भुञ्जन्ति स्वर्गमेकस्त्वं स्वर्गप्राप्तौ हि कारणम् ॥१८॥

The sacrificers offer to thee oblations and are purged of sins; thou alone, art the cause of attaining heaven. (18).

हवींषि मन्त्रपूतानि हुताश त्वयि जुह्वतः ।
तपस्विनस्तपःसिद्धिं यान्ति त्वं तपसां प्रभुः ॥१९॥

Anchorites, by pouring oblations consecrated by sacred spells in thee, accomplish the end of their penances; for thou art the master of penances. (19).

निधत्से हुतमर्काय स पर्जन्योऽभिवर्षति ।
ततोऽन्नानि प्रजास्तेभ्यस्तेनासि जगतः पिता ॥२०॥

Thou givest to the Sun, what oblations are poured in thee; thereby he sends showers of rain; from that is produced food; from food subjects spring; for that reason thou art the father of the world. (20).

अन्तश्चरोऽसि भूतानां तानि त्वत्तो भवन्ति च ।
ततो जीवितभूतस्त्वं जगतः प्राणदोऽसि च ॥२१॥

Thou dwellest in the hearts of beings; they spring

from thee ; thou art their life-breath, and thou givest life to the world. (21).

जगतः सकलस्यास्य त्वमेकोऽस्युपकारकृत् ।
कार्योपपादने तत्र त्वत्तोऽन्यः कः प्रगल्भते ॥२२॥

Thou art the sole benefactor of the whole world ; who else has the power to enable us to accomplish our object ? (22).

अग्नीषां सुरसंघानां त्वमेकोऽर्थसमर्थने ।
विपत्तिरपि संश्लाघ्योपकारव्रतिनोऽनल ॥२३॥

Thou alone art able to help the gods to achieve their ends ; Oh Fire, even the misfortune of those whose vow is to oblige, is praiseworthy. (23).

देवी भागीरथी पूर्वं भक्त्यास्माभिः प्रतोषिता ।
निमज्जतस्तवोदीर्णं तापं निर्वापयिष्यति ॥२४॥

We have already thoroughly gratified Goddess Bhāgīrathī, so that when you immerse in her waters, she would forthwith allay your very violent fever. (24).

गङ्गां तद् गच्छ मा कार्षीविलम्बं हव्यवाहन ।
अथैववश्यकार्येषु सिद्धये क्षिप्रकारिता ॥२५॥

Oh, Fire, don't tarry ; immediately go to the Ganges ; in matter of duties necessarily to be performed absence of delay leads to accomplishment. (25).

शंभोरम्भोमयी मूर्तिः संव देवी सुरापगा ।
त्वत्तः स्मरद्विषो बीजं दुर्धरं धारयिष्यति ॥२६॥

That Ganges, the watery form of God Śiva, that River

of the gods will take over the unbearable seed of Lord Siva, and shall bear it." (26).

इत्युदीर्य शुनासीरो विरराम स चानलः ।

तद्विसृष्टस्तमामन्त्र्य प्रतस्थे स्वर्घुनीमभि ॥ २७॥

Indra, having spoken thus, stopped ; and Fire, disengaged by him, took leave of him, and started towards the river of heaven. (27).

हिरण्यरेतसा तेन देवी स्वर्गंतरङ्गिणी ।

तीर्णाध्वना प्रपेदे सा निःशेषाघविनाशिनी ॥२८॥

That Fire, going along the way, reached the river of heaven, that destroys all afflictions; (28).

स्वर्गारोहणनिःश्रेणिर्मोक्षमार्गाधिदेवता ।

उदारदुरितोद्गारहारिणी दुर्गन्तारिणी ॥२९॥

A ladder for ascending to heaven, the presiding deity of the way to redemption, averting numerous severe calamities, and helping to cross the difficult path of worldly existence; (29).

महेश्वरजटाजूटवासिनी पापनाशिनी ।

सगरान्वयनिर्वाणकारिणी धर्मचारिणी ॥३०॥

Living in the matted locks of Siva, destroying sin, giving redemption to the family of Sagara, and the supporter of Dharma; (30).

विष्णुपादोदकोद्भूता ब्रह्मलोकादुपागता ।

त्रिभिः स्रोतोभिरश्रान्तं पुनाना भुवनत्रयम् ॥३१॥

Sprung from the water from Viṣṇu's foot, and coming from the world of Brahman, and with her triple streams; purifying, unwearied, the three worlds; (31).

जातवेदसमायान्तमूर्मिहस्तैः समुच्छ्रितैः ।
आजुहावार्थसंसिद्धये सुप्रसादधरेव सा ॥३२॥

She, who was most serene in her aspect, invited Fire, who was coming, (invited) with her hands of her rising waves, for the accomplishment of her purpose. (32).

संमिलद्भिर्मरालैः सा कलं कूजद्भिर्लम्बदेः ।
ददे श्रेयांसि दुःखानि निहन्मीति तमभ्यधात् ॥३३॥

Through the voice of throghing swans, that were crying sweetly and that were intoxicated, she told him that she would give him happiness and destroy sorrows. (33).

कल्लोलैरुद्गतैरर्वाचीनं तटमभिद्रुतैः ।
प्रीतेव तमभीषाय स्वर्धुनी जातवेदसम् ॥३४॥

The river of heaven came to meet Agni, as if she was pleased, with her rising and rippling waves swirling towards the lower bank. (34).

अथाम्युपेतस्तापार्तो निममज्जानलः किल ।
विपदा परिभूताः किं व्यवस्यन्ति विलम्बितुम् ॥३५॥

Now came Fire, afflicted by fever and plunged (into her waters); can those, overpowered by calamities, brook delay? (35).

गङ्गावारिणि कल्याणकारिणि श्रमहारिणि ।
स मग्नो निर्वृतिं प्राप पुण्यकारिणि तारिणि ॥३६॥

Immersed into her waters, he obtained relief; into those waters, which bring happiness, remove fatigue, enable men to accumulate merit, and help them to cross (the waters of worldly existence). (36).

तत्र माहेश्वरं धाम संचक्राम हविर्भुजः ।
गङ्गायामिद्वभङ्गायामन्तस्तापविपद्भृति ॥३७॥

The seed (semen) of Hara, passed from the Fire to the Ganges, whose waves were swirling up and who was suffering the distress of internal fever. (37).

कृशानुरेतसो रेतस्याहृते सरिता तया ।
निश्चक्राम ततः सौख्यं हव्यब्राह्मो बह्वन्बद्ध ॥३८॥

When the semen of Hara was received from Fire by the Ganges, Agni emerged from her waters, feeling immensely happy. (38).

सुधासारैरिवाम्भोभिः परिषिक्तो हुताशनः ।
यथागतं जगामाथ परां निर्वृतिमादधत् ॥३९॥

And Fire, bathing in those waters, as if they were of the essence of ambrosia, feeling immensely happy, went his way. (39).

सा सुदुर्विषहं कामं धाम कामजितो महत् ।
आदधाना परीतापमवाप व्योमवाहिनी ॥४०॥

The Ganges, the river of the sky, bearing the weighty seed of Hara, was greatly troubled by intense fever. (40).

बहिरार्वा युगान्ताग्नेस्तप्तानीव शिखाशतैः ।
हित्वोष्णानि जलान्यस्मा निर्जग्मुर्जलजस्तवः ॥४१॥

The creatures in water, scorched by hundreds of flames of the fire that consumes at the end of an aeon, leaving her hot waters, issued out of them. (41).

तेजसा तेन रौद्रेण तप्तानि सलिलान्यपि ।
समुदञ्चन्ति चण्डानि दुर्भराणि बभार सा ॥४२॥

And the Ganges bore those waters, which were heated by the fire (the semen) of Hara, which (waters) were furiously swirling up and were hard to hold. (42).

जगन्चक्षुषि चण्डांशौ किञ्चिदभ्युदयोन्मुखे ।
जम्मुः षट्कृत्तिका माघे मासि स्नातुं सुरापगाम् ॥४३॥

When the sun, the eye of the world, was about to rise, the six Kṛttikās went to the river of the gods for bathing in the month of Māgha. (43).

शुभ्रैरभ्रं कषैरुमिशतैः स्वर्गमनं सताम् ।
कथयन्तीमिवालोकावगाहाचमनादिना ॥४४॥

She seemed to describe her sorrows with hundreds of her waves that were white and that scoured the sky, to the gods that were seeing her, bathing in her, and sipping her water. (44).

सुस्नातानां मुनीन्द्राणां बलिकर्मोचितैरलम् ।
बहिः पुष्पोत्करैः कीर्णतीरां दूर्वाक्षितान्वितैः ॥४५॥

Her bank outside was bespattered with clusters of flowers with Dūrvā and rice-seeds, enough for the offerings, of great sages that had bathed well. (45).

ब्रह्माध्यानपरैर्योगिवरैर्ब्रह्मासनस्थितैः ।

योगनिद्रागतैर्योगपट्टबन्धैरुपाश्रिताम् ॥४६॥

She was occupied by sages who were meditating on Brahma, practising Yoga, and had assumed the Brahma-posture, and who were experiencing Yaugic sleep, and who had wound the Yogapatta round their knees; (46).

पादाङ्गुष्ठाग्रभूमिष्ठैः सूर्यसंविष्टदृष्टिभिः ।

ब्रह्मर्षिभिः परं ब्रह्म गृणद्भिरुपसेविताम् ॥४७॥

(Sages), resorted to by the seven sages, standing on the tips of their big toes, who had fixed their gaze on the sun and invoking Brahma. (47).

अथ दिव्यां नदीं देवीमम्यनन्दन् विलोक्य ताः ।

कं नाभिनन्दयत्येषा दृष्ट्वा पीयूषवाहिनी ॥४८॥

The Kṛttikās, on seeing the divine river, were overjoyed; whose heart, she, this river of ambrosia, does not rejoice ! (48).

चन्द्रचूडामणिर्देवो यामुद्वहति मूर्धनि ।

यस्या विलोकनं पुण्यं श्रद्धधुस्तां मुदा हृदि ॥४९॥

In their hearts, they had faith in her, who is borne on his head by the moon-crested head and whose sight produces merit. (49).

दिव्यां विष्णुपदीं देवीं निर्वाणपददेशिनीम् ।

निर्धूतकल्मषां मुध्ना सुप्रह्लास्तां ववन्दिरे ॥५०॥

The Kṛttikās bent low in devotion to the divine river, the giver of redemption, who purges the world of sin, who issues from the foot of Viṣṇu— (50).

सौभाग्यैः खलु सुप्रापां मोक्षप्रतिभुवं सतीम् ।
 श्रद्धया प्रतुष्टुवुस्तां ताः श्रद्धाणा दिवोधुनीम् ॥५१॥

She who was easily to be won by one's good fortune, who was a pledge of heaven. They through their devotion, pleased her, and had faith in the river of heaven. (51).

भुक्तिस्त्रीसङ्गदौत्यज्ञैस्तत्र ता विमलैर्जलैः ।
 प्रक्षालितमलाः सन्तुः सुस्नातास्तपसान्विताः ॥५२॥

There they washed themselves clean with her pure waters that were redemption's messenger of love, and bathed themselves thoroughly in the company of ascetics. (52).

स्नात्वा तत्र सुलभ्यायां भाग्यैः परिपचेलिमैः ।
 चरितार्थं स्वमात्मानं बहु ता मेनिरे मुदा ॥५३॥

Having bathed in that river, who was to be gained through ripening good fortune, they considered, in joy, to have achieved the purpose of their life. (53).

कुशातुरेतसो रेतस्तासामभिकलेवरम् ।
 अमोघं संचाराय सद्यो गङ्गावगाहनात् ॥५४॥

As they bathed in the waters of the Ganges, the infallible semen of Hara was immediately transferred to their bodies. (54).

रौद्रं सुदुर्धरं धाम दधाना दहनात्मकम् ।
 परितापसंवापुस्ता मना इव विषाम्बुधौ ॥५५॥

Bearing the unbearable semen of Rudra, which was of the nature of fire, they were extremely troubled and seemed to be immersed in the sea of poison. (55).

अक्षमा दुर्वहं वोढुमम्बुनो बहिरातुराः ।

अग्निं ज्वलन्तमन्तस्ता दधाना इव निर्ययुः ॥५६॥

Unable to bear the unbearable seed, they issued out of the waters being troubled as if they were holding, internally the blazing fire. (56).

अमोघं शांभवं बीजं सद्यो नद्योज्झितं महत् ।

तासामभ्युदरं दीप्तं स्थितं गर्भत्वमागमत् ॥५७॥

The great, lustrous and fructified seed of Śambhu, abandoned by the Ganges and deposited in their womb, was transformed into foetus. (57).

सुज्ञा विज्ञाय ता गर्भीभूतं तद्वोढुमक्षमाः ।

विषादमदधुः सद्यो गाढं भर्तृभिया ह्रिया ॥५८॥

The wise Kṛttikās, knowing that they were not able to bear it, were dejected for fear of their husbands and were filled with shame. (58).

ततः शरवणे सार्धं भयेन व्रीडया सह ।

तद्गर्भजातमुत्सृज्य ता गृहानभितो ययुः ॥५९॥

Then in the forest of reeds, with shame and fear, they left what was born from their womb and went home (59).

ताभिस्तत्रामृतकरकलाकोमलं भासमानं
 तन्निक्षिप्तं क्षणमभिनभो गर्भमभ्युज्जिह्वानैः ।
 स्वैस्तेजोभिर्दिनपतिशतस्पर्धमानैरमानैर्
 वक्त्रैः षड्भिः स्मरहरगुरुस्पर्धया चाजनीव ॥६०॥

They delivered from their womb, the foetus, shining softly as the digit of the moon into the middle of the sky, which was born with various immeasurable splendour, with six mouths, as if out of rivalry with the preceptor of Hara (i. e. Brahman). (60).

एकादशः सर्गः

अभ्यर्थ्यमाना विबुधैः समग्रैः प्रह्वैः सुरेन्द्रप्रमुखैरुपेत्य ।
 तं पाययामास सुधातिपूर्णं सुरापगा स्वं स्तनमाशु मूर्ता ॥१॥

The Ganges, whom all the humble gods headed by Surendra supplicated, having come to her, (the Gange) immediately became visible and fed him with her own breast full of nectar-like milk. (1).

पिबन् स तस्याः स्तनयोः सुधौघं क्षणं क्षणं साधु समेधमाः ।
 प्रापाकृतिं कामपि षड्भिरेत्य निषेध्यमाणः खलु कृत्तिकाभिः ॥२॥

Drinking her breasts full of nectar-like milk and growing in good proportion, he, being attended upon by six Kṛttikās, became possessed by an indescribable form. (2).

भागीरथीपावककृत्तिकानामानन्दवाष्पाकुललोचनानाम् ।
 तं नन्दनं दिव्यमुपात्तुमासीत् परस्परं प्रौढतरो विवादः ॥३॥

There was a great dispute between the Gange the

fire and the Kṛittikās, whose eyes were troubled with tears of joy to take the divine child. (3).

अत्रान्तरे पर्वतराजपुत्र्या समं शिवः स्वैरविहारहेतोः ।
नभो विमानेन विगाहमानो मनोऽतिवेगेन जगाम तत्र ॥४॥

In the meanwhile, Śiva with Pārvatī, climbed into an aerial car with a speed which was speedier than that of the mind and flew to the sky, according to their free will, and came there. (4).

निसर्गवात्सल्यवशाद् विबुद्धचेतःप्रमोदौ गलदध्रुनेत्रौ ।
अपश्यतां तं गिरिजागिरीशौ षडाननं तद्दिनजातमात्रम् ॥५॥

Girijā, and Girīśa, with the joy of their mind increased by their natural filial love (with tears welling up out of their eyes) saw Śadānana, who was born only six days ago. (5).

अथाह देवी शशिखण्डमूर्तिं कोऽयं शिशुर्दिव्यवपुः पुरस्तात् ।
कस्याथवा धन्यतमस्य पुंसो मातास्य का भाग्यवतीषु धुर्या ॥६॥

Then Pārvatī asked the moon-crested God, "who is the child before us; who is the mother, the foremost amongst the fortunate ladies, of him, who is the most blessed amongst men ? (6).

स्वर्गपिगासावनलोऽयमेताः षट्कृत्तिकाः किं कलहायमानाः ।
पुत्रो ममायं न तवायमित्थं मिथोऽतिवैलक्ष्यमुदाहरन्ति ॥७॥

This river of heaven, this fire and these Kṛittikās, mutually disputing "this is my child", "this is your child", futilely quarrel between themselves. (7).

एतेषु कस्येदमपत्यमीशाखिलत्रिलोकीतिलकायमानम् ।
अन्यस्य कस्याप्यथ देवदैत्यगन्धर्वसिद्धोरगराक्षसेषु ॥८॥

Oh, Ísa, whose child among these, is this, the Tilaka ornament of the three worlds or whose, from among the Gods, the Siddhas, the demons, the Gāndharvas, the serpents, the Rākṣasas ?" (8).

श्रुत्वेति वाचं हृदयप्रियायाः कौतूहलिन्या विमलस्मितश्रीः ।
सान्द्रप्रमोदोदयसौख्यहेतुभूतं वचोऽवोचत चन्द्रचूडः ॥९॥

Having heard these words of the beloved of his heart, who was full of curiosity, Candracūḍa, with the glory of a serene smile on his face, spoke words that were full of the happiness of a rising and intense joy. (9).

जगत्त्रयीनन्दन एष वीरः प्रवीरमातुस्तव नन्दनोऽस्ति ।
कल्याणि कल्याणकरः सुराणां त्वत्तोऽपरस्याः कथमेष सर्गः ॥१०॥

"This hero, giving delight to the three worlds, blessed one, is your son; he is the giver of delight to gods; who else could give birth to this child ? (10).

देवि त्वमेवास्य निदानमास्ते सर्गे जगन्मङ्गलगानहेतोः ।
सत्यं त्वमेवेति विचारयस्व रत्नाकरे युज्यत एव रत्नम् ॥११॥

Oh Goddess, thou art the cause of the birth of this child, the theme of the auspicious songs of the world. Think for thyself truly; a gem deserves to be in the ocean. (11).

अतः शृणुष्ववहितेन वृत्तं बीजं यदग्नौ निहितं मया तत् ।
संक्रान्तमन्तस्त्रिदशापगायां ततोऽवगाहे सति कृत्तिकासु ॥१२॥
गर्भत्वंमाप्तं तदमोघमेतत्ताभिः शरस्तम्बमधि न्यधायि ।
बभूव तत्रायमभूतपूर्वो महोत्सवोऽशेषचराचरस्य ॥१३॥

Listen, therefore, O beloved, with an attentive mind, the seed that I cast in fire, was transferred from him to the river of the gods, and from her to the Kṛittikās, when they plunged into her; that infallible seed developed into a foetus, which they deposited into a clump of reeds; there he was born, an extraordinary great festivity of movable and immovable beings. (12 & 13).

अशेषविश्वप्रियदर्शनेन धुर्या त्वमेतेन सुपुत्रिणीनाम् ।
अलं विलम्ब्याचलराजपुत्रि स्वपुत्रमुत्सङ्गतलं विधेहि ॥१४॥

The most lovely to the eyes of the whole world thou art; by reason of this child, the foremost of good mothers. Oh, daughter of the lord of mountains ! Don't tarry; put this thy child into thy lap." (14).

अथेतिवादिन्यमृतांशुमौलौ शैलेन्द्रपुत्री रभसेन सद्यः ।
सान्द्रप्रमोदेन सुपीनगात्री धात्री समग्रस्य चराचरस्य ॥१५॥

किरीटबद्धाञ्जलिभिर्नभःस्थैर्नमस्कृता सत्वरनाकिलोकैः ।
विमानतोऽवातरदात्मजं तं ग्रहीतुमुत्कण्ठितमानसाभूत् ॥१६॥

When Candramaulī had spoken thus, Pārvatī, the mother of all creatures of well-developed limbs, hastily climbed down from the aerial car, she was immediately bowed down to by the gods, who had folded their hands

on their coronets, and was very eager in her mind to take the child. (15-16).

स्वर्गपिपापावकृत्तिकादीन्कृताञ्जलीनानमतोऽपि भूयः ।
हित्वोत्सुका तं सुतमाससाद पुत्रोत्सवे माद्यति को न हर्षति ॥१७॥

Pārvati, eager to celebrate the festivity of her son's birth, disregarding the Kṛittikās, the fire-god, the heavenly river, and other gods, got hold of her son; who is not maddened with joy, at the festival of a son's birth? (17).

प्रमोदवाष्पाकुललोचना सा न तं ददर्श क्षणमप्रतोऽपि ।
परिस्पृशन्ती करकुङ्मलाभ्यां सुखान्तरं प्राप किमप्यपूर्वम् ॥१८॥

Her eyes filled with tears of joy; she could not see him, though he lay before her; only caressing him with her bud-like finger, she attained joy ineffable. (18).

सुविस्मयानन्दविकस्वरायाः शिशुर्गलद्वाष्पतरङ्गितायाः ।
विवृद्धवात्सल्यरसोत्तराया देव्या दृशोर्गोचरतां जगाम ॥१९॥

When the child came within sight of the Goddess; her eyes dialated in wonder and joy, rippling with welling tears, full of growing motherly love. (19).

तमीक्षमाणा क्षणमीक्षणानां सहस्रमाप्तुं विनिमेषमैच्छत् ।
सानन्दनालोकनमङ्गलेषु क्षणं क्षणं तृप्यति कस्य चेतः ॥२०॥

Looking at the child for a while, she wished to have a thousand of unwinking eyes; whose mind is satisfied at any moment with looking at the auspicious sight of a son? (20).

विनम्रदेवासुरपृष्ठगाम्यामादाय तं पाणिसरोरुहाभ्याम् ।
नवोदयत्पार्वणचन्द्रचारुं गौरी स्वमुत्सङ्गतलं निनाय ॥२१॥

Pārvatī took the child, sweet like the newly risen full moon, into her lap, with her lotus-like hands, going behind the backs of gods and demons. (21).

स्वमङ्कुमारोप्य सुधानिधानमिवात्मनो नन्दनमिन्दुवक्त्रा ।
तमेकदेवं जगदेकदेवी बभूव पूज्या धुरि पुत्रिणीनाम् ॥२२॥

Putting that child, the one hero in the world, a store of nectar, into her lap, the moon-faced Pārvatī, became the foremost and adorable among mothers. (22).

निसर्गवात्सल्यरसौघसिक्ता सान्द्रप्रमोदामृतपूरपूर्णा ।
तमेकपुत्रं जगदेकमाताभ्युत्सङ्गितं प्रस्रविणी बभूव ॥२३॥

Drenched with natural motherly love and filled with the nectar of intense joy, this one mother of the world, putting that unique child in her lap, had her breasts dripping with milk. (23).

अशेषलोकत्रयमातुरस्याः षाण्मातुरः स्तन्यसुधानमघासोत् ।
सुरस्रवन्त्यानलकृत्तिकाभिर्मुहुर्मुहुः सस्पृहमीक्ष्यमाणः ॥२४॥

Kārtikeya sucked the nectar-like milk from the breasts of this mother of all the three worlds and she was avidly and frequently looked at by the Ganges and the Kṛittikās. (24).

सुखाश्रुपूर्णैर्न मृगाङ्गमौलेः कलत्रमेकेन मुखाम्बुजेन ।
तस्यैकनालोद्गतपञ्चपद्मलक्ष्मीं क्रमात्षड्वदनीं चुचुम्ब ॥२५॥

Pārvatī, Śiva's spouse, with the lotus of her mouth, suffused with tears of joy, kissed in due order his six mouths, which had the glory of a cluster of lotuses, standing on the self-same stalk. (25).

हैमं फलं हेमगिरैर्लतेव विकस्वरं नाकनदीव पद्मम् ।
पूर्वेव दिङ् नूतनमिन्दुमाभात्तं पार्वती नन्दनमादधाना ॥२६॥

Pārvatī, holding that child, shone like a creeper on the snow-mountain, bearing a golden fruit or like the river of heaven, bearing a blooming lotus, or like the East, bearing the new moon. (26).

प्रीतात्मना सा प्रयतेन दत्तहस्तावलम्बा शशिशेखरेण ।
कुमारमुत्सङ्गतले दधाना विमानमभ्रलिहमारोह ॥२७॥

She was supported by the hands of the self-controlled Śiva and putting her son in her lap, climbed into a sky-scraping aerial car. (27).

महेश्वरोऽपि प्रमदप्ररूढरोमोद्गमो भूधरनन्दनायाः ।
अङ्कादुपादत्तदङ्कतः सा तस्यास्तु सौऽप्यात्मजवत्सलत्वात् ॥२८॥

Śaṅkara, too, thrilled with the pleasure of great joy, took the child into his own lap, from that of Pārvatī, and she from his, and again he from hers, out of love for their son. (28).

दधानया नेत्रसुधैकसत्रं पुत्रं पवित्रं सुतया तयाऽद्रेः ।
संश्लिष्यमाणः शशिखण्डधारी विमानवेगेन गृहान् जगाम ॥२९॥

The moon-crested god, who was closely embraced by that daughter of the mountain, holding her son, who was pure and who was a perennial source of nectar to the eye, went to his palace, with the swiftness of his aerial car. (29).

अधिष्ठितः स्फाटिकशैलशृङ्गे तुङ्गे निजं धाम निकामरम्यम् ।
महोत्सवाय प्रमथप्रमुख्यान्पृथून् गणान् शंभुरथादिदेश ॥३०॥

Residing in his own very beautiful palace on the peak of the crystal mountain, Śambhu commanded his big gaṇa hosts, of which the Pramatha host was the chief, for the celebration of a great festival. (30).

पृथुप्रमोदः प्रगुणो गणानां गणः समग्रो वृषवाहनस्य ।

गिरीन्द्रपुत्र्यास्तनयस्य जन्मन्यथोत्सवं संववृते विधातुम् ॥३१॥

The entire host of Śiva, whose joy was intense, and who was efficient, started to celebrate the festival at the birth of Pārvatī's son. (31).

स्फुरन्मरोचिच्छुरिताम्बराणि संतानशाखिप्रसवाञ्जितानि ।

उच्चिक्षिपुः काञ्चनतोरणानि गणा वराणि स्फटिकालयेषु ॥३२॥

In the crystal palaces, the hosts of Śiva hung big garlands of Santānaka flowers strung with gold-thread, that covered the sky, with their flashing rays, (32).

दिक्षु प्रसर्पस्तदधीश्वराणामथामराणामिव मध्यलोके ।

महोत्सवं शंसितुमाहतोज्यैर्दध्वान धीरः पटहः पटोयान् ॥३३॥

Solemn and deep sounded the drums, as they were beaten by the servants of the gods, guardians of the quarters, and it rolled through the quarters to announce to the earth the great festival. (33).

महोत्सवे तत्र समागतानां गन्धर्वविद्याधरसुन्दरीणाम् ।

संभावितानां गिरिराजपुत्र्या गृहेऽभवन्मङ्गलगीतकानि ॥३४॥

At that festival there assembled at the palace, Gandharva and Vidyādhara ladies, who were honoured by Pārvatī, and they sang auspicious songs. (34),

कुमङ्गलोपायनपात्रहस्तास्तं मातरो मातृवदभ्युपेताः ।

विधाथ दूर्वाक्षितकानि मूर्ध्नि निन्युः स्वमङ्कं गिरिजातनूजम् ॥३५॥

The divine mothers, bearing vessels, containing auspicious presents, came to him like his mother, and putting Dūrvas and Rice-seeds upon his head, put the child in their lap. (35).

ध्वनत्सु तूर्येषु सुमन्द्रमङ्क्यालिङ्गचोर्ध्वकेष्वप्सरसो रसेन ।

सुसंधिवन्धं ननृतुः सुवृत्तगीतानुगं भावरसानुविद्धम् ॥३६॥

As the musical instruments āṅkya, ālīngya, and ūrdhva-sounded, the Apsaras danced according to the lilt of wellmeasured songs, with relish, to the accompaniment of songs, dripping with emotions and sentiments in which words coalesed well. (36).

वाता ववुः सौख्यकराः प्रसेदुराशा विधूमो हुतभुग्दिदीपे ।

जलान्यभूवन्विमलानि तत्रोत्सवेऽन्तरिक्षं प्रससाद सद्यः ॥३७॥

At that festival, pleasant breezes blew, the quarters brightened and fire blazed smokeless, the waters grew limpid and clear and the sky became immediately serene. (37).

गम्भीरशङ्खध्वनिमिश्रमुच्चैर्गृहोद्भवा दुन्दुभयः प्रणोदुः ।

दिवौकसां व्योम्नि विमानसंघा विमुच्य पुष्पप्रचयान्प्रसन्नः ॥३८॥

The musical drums (at Śiva's palace) sounded softly, blended with the deep blare of the conches, and groups of aerial cars of gods in heaven scattered showers of flowers and sped away. (38).

इत्थं महेशाद्रिसुतासुतस्य जन्मोत्सवे संमदयाचकार ।
चराचरं विश्वमशेषमेतत्परं चकम्पे किल तारकश्रीः ॥३९॥

Thus the festival at the birth of the son of Śiva and Pārvatī gladdened the world, together with all movable and immovable beings, but the royal glory of Tāraka was shaken. (39).

ततः कुमारः स मुदां निदानैः स बाललीलाचरितं विचित्रैः ।
गिरीशगौर्योर्हृदयं जहार मुदे न हृद्या किमु बालकेलिः ॥४०॥

Then Kumāra carried away the hearts of Girīśa by his childish play which excited great joy; whose heart is not moved through joy, by a child's play that captivates the heart? (40).

महेश्वरः शलसुता च हर्षात्सतर्षमेकेन मुखेन गाढम् ।
अजातदन्तानि मुखानि सूनोर्मनोहराणि क्रमतश्चुम्ब ॥४१॥

Both Maheśwara and Pārvatī avidly kissed one after the other the toothless and lovely mouths of their son. (41).

क्वचित्स्खलद्भिः क्वचिदस्खलद्भिः क्वचित्प्रकम्पैः क्वचिदप्रकम्पैः ।
बालः स लीलाचलनप्रयोगैस्तयोर्मुदं वर्धयति स्म पित्रोः ॥४२॥

The child heightened the joy of his parents by his attempts at walking gracefully in which he slipped at places, and trembled at others and was steady at still others. (42).

अहेतुहासच्छुरिताननेन्दुगृहाङ्गणक्रीडनधूलिधूम्नः ।
मुहुर्वर्दन्किचिदलक्षितार्थं मुदं तयोरङ्गतस्ततान ॥४३॥

And sitting in the lap of his parents, the child gladdened their hearts by lisping meaningless words, his moon-like face flashing with a causeless smile; and grey with the dust in the court-yard of the house, where he played. (43).

गृह्णन्विषाणे हरवाहनस्य स्पृशन्नुमाकेसरिणं सलीलम् ।
स भृङ्गिणः सूक्ष्मतरं शिखाग्रं कर्षन्बभूव प्रमादाय पित्रोः ॥४४॥

He was the joy of his parents, as he touched the horns of Śiva's bull and sportingly touched Uma's Lion, or pulled a fine hair from the crest-lock of Bhṛṅgin. (44).

एको नव द्वौ दश पञ्च सप्तेत्यजीगणन्तात्ममुखं प्रसार्य ।
महेशकण्ठोरगदन्तपंक्तिं तदङ्गुः शैशवमौग्ध्यमेशिः ॥४५॥

The child of Īśa seated in his lap, in his childish prank, counted the lines of fangs in the mouths of serpents in the neck of his father to the number of ten. (45).

कर्पादिकण्ठान्तकपालदाम्नोऽङ्गुलिं प्रवेक्ष्याननकोटरेषु ।
दन्तानुपात्तुं रभसी बभूव मुक्ताफलभ्रान्तिकरः कुमारः ॥४६॥
शंभोः शिरोऽन्तः सरितस्तरंगान्विगाह्य गाढं शिशिरान्तरसेन ।
स जातजाड्यं निजपाणिपद्ममतापयद्भालविलोचनाग्नौ ॥४७॥

Kumāra became impetuous to count the teeth in the cavernlike mouths of the skulls, in the string of skulls in the neck of Śiva, thinking them to be pearls. He plunged his lotus-like hand in the waves of the Ganges on the head of Śambhu, with relish because of its coolness, and when

it was benumbed with cold, warmed it in the fire of his eye in his forehead. (46-47).

किञ्चित्कलं भङ्गुरकंधरस्य नमज्जटाजूटधरस्य शम्भोः ।
प्रलम्बमानं किल कौतुकेन चिरं चुचुम्बे मुकुटेन्दुखण्डम् ॥४८॥

The child, whose neck was wobbling, touched for long the lovely crescent of the moon in Śiva's crest with curiosity, hanging from his loose matted locks. (48).

इत्थं शिशोः शैशवकेलिवृत्तं मनोऽभिरामैर्गिरिजागिरीशौ ।
मनोविनोदैकरसप्रसक्तौ दिवानिशं नाविदतां कदाचित् ॥४९॥

Girijā and Girīśa, as they were absorbed in the charming childish pranks of their child, which were a source of diversion to the mind, did not know night from day. (49).

इति बहुविधं बालक्रीडाविचित्रविवेष्टितं
ललितललितं सान्द्रानन्दं मनोहरमाचरन् ।
अलभत परां बुद्धिं षष्ठे दिने नवयौवनं
स किल सकलं शास्त्रं शस्त्रं विवेद विभुर्यथा ॥५०॥

Thus indulging in various most graceful childish games, which gave intense delight, he attained on the sixth day, fresh youth and great talents, and he became a master of the art of weapons and all the lores. (50).

द्वादशः सर्गः

अथ प्रपेदे त्रिदशोरशेषः क्रूरासुरोपप्लवदुःखितात्मा ।
 धुलोमपुत्रीदयितोऽन्धकारि पत्रोन्न तृष्णातुरितः पयोदम् ॥१॥

Now came Indra with all the gods to God Śiva, troubled as they were by the harassment of a powerful demon as does the Cātaka parched by thirst, to a cloud. (1).

हृत्पारिसंत्रासखिलीकृतात्स कथञ्चिदम्भोदविहारमार्गात् ।
 श्रवातताराभिगिरि गिरीशगौरीपदन्यासविशुद्धमिन्द्रः ॥२॥

Embarrassed by fear of the proud demon, Indra descended to the mountain from the path, where clouds disport themselves, hallowed by the tread of the feet of Śiva and Gaurī. (2).

संक्रन्दनः स्यन्दनतोऽवतीर्य शेषात्मनो मातलिदत्तहस्तः ।
 पिनाकिनोऽथालयमुच्चचाल शुचौ पिपासाकुलितो यथाम्भः ॥३॥

Indra, then, having climbed down from his cloud-chariot, supported by Mātali, moved to Śiva's abode, as in summer a person, parched by thirst, moves towards water. (3).

इतस्ततोऽथ प्रतिबिम्बभाजं विलोकमानः स्फटिकाद्विभूमौ ।
 आत्मानमप्येकमनेकधा स व्रजन्विभोरस्पदमाससाद ॥४॥

He, then, reached the abode of Lord Śiva, multiplied into many, though one, through his reflections in the crystal mountain, as he walked about there. (4).

विज्जिन्नचक्रचन्मणिभङ्गिसङ्गं सौवराण्डण्डं दधताऽतिचण्डम् ।
स नन्दिनाऽधिष्ठितमध्यतिष्ठत्सौधाङ्गशङ्खद्वारमनङ्गशङ्खोः ॥१॥

He, then, reached the port of the courtyard to Śiva's palace, which was adorned by multicoloured gems, where Nandī, with a gold-encased and fearsome cane in his hand, kept guard. (5).

ततः स कक्षाहितहेमदण्डो नन्दी सुरेन्द्रं प्रतिपद्य सद्यः ।
प्रतीपयामास सुगौरवेण गत्वा शशंस स्वयमीश्वरस्य ॥६॥

Then putting his gold-encased cane in an adjoining room, Nandī immediately approached Indra, pleased him by the great respect, and himself announced to him (Indra's coming). (6).

भ्रूसंज्ञयाऽनेन कृताभ्यनुज्ञः सुरेश्वरं तं जगदीश्वरेण ।
प्रवेशयामास सुरैः पुरोतः समं स नन्दी सदनं सदस्यः ॥७॥

Commanded by a sign of his eye-brow, by the Lord of the World, Nandī, preceded by the Gods, ushered Indra into that excellent palace. (7).

स चण्डिभृङ्गिप्रमुखैर्गणैरिष्ठैर्गणैरनेकैर्विविधस्वरूपैः ।
अधिष्ठितं संसदि रत्नमय्यां सहस्रनेत्रः शिवमालुलोके ॥८॥

Indra saw in the jewel-bedecked assembly-hall Śiva, which was occupied by such weighty Gaṇas, as Bhṛṅgi and others of various forms. (8).

कपदंमुद्गबद्धमहीनमूर्धंरत्नांशुभिर्भासुरमुखसङ्घिः ।
दधानमुच्चैस्तरमिदधातोः सुमेरुभृङ्गस्य सप्तत्वमाप्तम् ॥९॥

His matted locks were tied by Lords of serpents whose hoods were flashing with the lustre of their crest-gems, thus attaining the semblance of the peak of Sumeru, rich in minerals. (9).

बिभ्राणमुत्तुङ्गतरङ्गमालां गङ्गां जटाजूटतटं भजन्तीम् ।
गौरीं तदुत्सङ्गजुषं हसन्तीमिव स्वफेनैः शरदभ्रशुभ्रैः ॥१०॥

The Ganges, swirling with high rippling waves, on the edge of his matted locks, laughing to scorn Gauri, seated in Hara's lap, with masses of foam white like autumnal clouds. (10).

गङ्गातरङ्गप्रतिबिम्बितैः स्वैर्बहूभवन्तं शिरसा सुधांशुम् ।
चलन्मरीचिप्रचयैस्तुषारगौरैर्हिमद्योतितमुद्रहन्तम् ॥११॥

Bearing the moon on his head, that became many owing to his reflections in the waves of the Ganges, the moon, who shone white, illumined white by snow and by moving masses of rays, white like frost. (11).

भालस्थले लोचनमेघमानधामाधरीभूतरवीन्दुनेत्रम् ।
युगान्तकालोचितहव्यबाहं मीनध्वजप्लोषणमादधानम् ॥१२॥

Possessing an eye in the region of the forehead, whose brilliance was growing and which obscured the brilliance of the eyes, in the form of the sun and the moon and which was like the fire at the end of an aeon, fit to consume the fish-bannered God. (13).

महार्हर्तनाञ्चितयोरुदारं स्फुरत्प्रभामण्डलयोः समन्तात् ।
कर्णस्थिताभ्यां शशिभास्कराभ्यामुपासितं कुण्डलयोश्छलेन ॥१३॥

Wearing ear-rings studded with costly gems, which spread their circle of light all round and which seemed to be the sun, and the moon, under their guise; (13).

स्वबद्धया कण्ठिकयेव नीलमाणिक्यमय्या कुतुकेन गौर्याः ।
नीलस्य कण्ठस्य परिस्फुरन्त्या कान्त्या महत्या सुविराजमानम् ॥१४॥

Shining with great splendour, by the flashing lustre of his blue neck, as if by the necklace of sapphire, put round her neck by Gaurī out of liking for it, (14).

कालादितानां त्रिदशासुराणां चितारजोभिः परिपाण्डुराङ्गम् ।
महन्महेभाजिनमुद्गताभ्रप्रालेयशैलश्रियमुद्बहन्तम् ॥१५॥

Bearing the beauty of the snowy mountain, where a great cloud seemed to appear, on account of the huge elephanthide (which he wore) his body smeared with the ashes from the funeral pyre of Gods and demons, taken toll of by the dread god of death. (15).

पाणिस्थितब्रह्मकपालपात्रं वैकुण्ठभाजाऽपि निषेव्यमाणम् ।
नरास्थिखण्डाभरणां रणान्तमूलं त्रिशूलं कलयन्तमुच्चैः ॥१६॥

Attended to by Viṣṇu; who abides in Vaikuṭṭha, bearing in his hand a Brahmin's skull, adorned by shreds of human bones, and holding aloft a trident, the instrument of death to his enemies. (16).

पुरातनीं ब्रह्मकपालमालां कण्ठे बहन्तं पुनराश्वसन्तीम् ।
उद्ग्रीतवेदां मुकुटेन्दुवर्षत्सुधाभरौघाप्लवलब्धसंज्ञाम् ॥१७॥

Wearing in his neck a string of ancient skulls of

Brāhmanas, coming to life through the streams of ambrosia flowing from the moon in his crown, reciting Vedic chants. (17).

सलीनमङ्कुस्थितया गिरीन्द्रपुञ्ज्या नवाष्टापदवल्लभासा ।
विराजमानं शरदभ्रखण्डं परिस्फुरन्त्याऽचिररोक्षिषेव ॥१८॥

Shining like an autumnal cloud, by the flashes of the quickly quivering lightning, and shining by Gaurī, gracefully sitting in his lap, flashing like a creeper of new gold. (18).

दृप्तान्धकप्राणहरं पिनाकं महासुरस्त्रीविधवत्वहेतुम् ।
करेण गृह्णन्तमगृह्यमन्यैः पुरा स्मरप्लोषणकेलिकारम् ॥१९॥

Wielding in his hand the Pināka bow, which is impossible to be lifted by others, taking the life of Andhaka and giving widowhood to the wives of the great demons, which (Pināka) formerly indulged in the sport of consuming Smara. (19).

भद्रासनं काञ्चनपादपीठं महार्हमाणिक्यविभङ्गिचित्रम् ।
अधिष्ठितं चन्द्रमरीचिगौरैरुद्दीज्यमानं चमरैर्गणाभ्याम् ॥२०॥

शस्त्रास्त्रविद्याभ्यसनैकसक्ते सविस्मयैरेत्य गणैः सुदृष्टे ।
नीराज्यमाने स्फटिकाचलेन सानन्दनिदिष्टदृशं कुमारे ॥२१॥

Seated on an auspicious seat, variegated with arrangements of costly rubies, on a golden throne, and fanned by chowries, white like moon-beams, by the Gaṇas; and looking gleefully at Kumāra, engaged in the practice of weap-

ons and missiles, and the Ganas, coming, looked admiringly at him, who was waved by the crystal mountain in person. (20-21).

तथाविधं शैलसुताधिनाथं पुलोमपुत्रीदयितो निरीक्ष्य ।
आसीत्क्षणं क्षोभपरो नु कस्य मनो न हि क्षुभ्यति घामघाम्नि ॥२२॥

Indra, the spouse of Paulomi, saw Śiva, the husband of Umā, in that condition and was full of agitation for a while; whose mind is not agitated at the sight of great splendour? (22).

बिक्स्वराम्भोजवनश्रिया तं दृशां सहस्रेण निरीक्षमाणः ।
रोमालिभिः स्वर्गपतिर्बभासे पुष्पोत्कराकीर्णं इवाग्रशाखी ॥२३॥

Looking him with a thousand eyes, that resembled a multitude of blooming lotuses, the lord of heaven with lines of horripilation of his person, looked like a mango-tree, covered with clusters of blossoms. (23).

दृष्ट्वा सहस्रेण दृशां महेशमभूत्कृतार्थोऽतितरां महेन्द्रः ।
सर्वाङ्गजातं तदथो विरूपमिव प्रियाकोपकरं विवेद ॥२४॥

Mahendra felt very blest on seeing Maheśa; then he realised that gawkinsness of his whole body, the cause of anger in his spouse. (24).

ततः कुमारं कनकाद्रिसारं परंदरः प्रेक्ष्य धृतास्त्रशस्त्रम् ।
महेश्वरोपान्तकवर्तमानं शत्रोर्जयाशां मनसा बबन्ध ॥२५॥

Then Mahendra, seeing Kumāra, by his father's side,

practising his missiles and weapons, felt a profound hope in his heart about victory. (25).

श्रीनीलकण्ठद्युपतिः पुरोऽस्ति त्वयि प्रणामावसरं प्रतीच्छन् ।
सहस्रनेत्रेऽत्र भव त्रिनेत्र दृष्ट्या प्रसादप्रणुणो महेश ॥२६॥

इति प्रबद्धाञ्जलिरेत्य नन्दी निधाय कक्षामभि हेमवेत्रम् ।
प्रसादपात्रं पुरतो भविष्युरथ स्मरारातिमुवाच वाचम् ॥२७॥

Then Nandī, who had folded his hands in supplication, placing his gold-encased cane at the door, said to the destroyer of the (three) cities, "Nilakanṭha, the Lord of heaven stands before thee, awaiting to be favoured by thee, O Trinetra, be thou pleased to favour with thy glance this thousand-eyed Indra, who stands before thee, to be the receptacle of thy favours." (26-27).

पुरा सुरेन्द्रं सुरसङ्घसेव्यं त्रिलोकसेव्यस्त्रिपुरासुरारिः ।
प्रीत्या सुधासारनिधारिणोव ततोऽनुजग्राह विलोकनेन ॥२८॥

And then, the enemy of the demon Tripura, who was waited upon by the three worlds, honoured Indra, waited upon by all the gods, with a glance, dripping with the very essence of Nectar. (28).

किरीटकोटिच्युतपारिजातपुष्पोत्करेणानमितेन मूर्ध्ना ।
स्वर्गकवन्द्यो जगदेकवन्द्यं तं देवदेवं प्रणनाम देवः ॥२९॥

Then, Indra, the one God, honoured in heaven bowed to the god, the only one, to be honoured by the whole world, with his bent head, from the edge of whose coronet were slipping clusters of Pārijāta. (29).

अनेकलोकैकनमस्क्रियाहं महेश्वरं तं त्रिदशेश्वरः सः ।

भक्त्या नमस्कृत्य कृतार्थतायाः पात्रं पवित्रं परमं बभूव ॥३०॥

Groups of gods, and groups of Gaṇas, who were full of devotion bowed down to Śiva, with heads humbled low and felt blest becomingly. (30).

सुभक्तिभाजामधि पादपीठं प्रान्तर्क्षितिं नम्रतरैः शिरोभिः ।

ततः प्रणमुः पुरतो गणानां गणाः सुराणां क्रमतः पुरारिम् ॥३१॥

Groups of gods and Gaṇas with heads bowed in humility, stood at the edge of the foot-stool in proper order, and then bowed to Purāri. (31).

गणोपनीते प्रभुणोपदिष्टः शुभासने हेममये पुरस्तात् ।

प्रापोपविश्य प्रमुदं सुरेन्द्रः प्रभुप्रसादो हि मुदे न कस्य ॥३२॥

Indra, then occupied the fine golden seat, placed by a Gaṇa, at the command of Lord (Śiva); and was filled with joy; who is not filled with joy at the favour of his master? (32).

क्रमेण चान्येऽपि विलोकेन संभाविताः सस्मितमीश्वरेण ।

उपाविशंस्तोषविशेषमाप्ता दृगोचरे तस्य सुराः समग्राः ॥३३॥

And in due order, all the other gods were smilingly honoured by the lord eyeing them, and sat within sight of him, and were full of great satisfaction. (33).

अथाह देवो बलवैरिमुख्यान्गीर्वाणवर्गान्किरणार्द्रचेताः ।

कृताञ्जलीकानसुराभिभूतान्ध्वस्तश्रियः श्रान्तमुखानवेक्ष्य ॥३४॥

Then to the gods, headed by Indra, who had lost their splendour and who were overpowered by the demon, who had folded their hands, and had wearied faces, the lord touched with tenderness and addressed them thus:—(34).

अहो बतानन्तपराक्रमाणां दिवौकसो वीरवरायुधानाम् ।

हिमोदबिन्दुग्लपितस्य किं यः पद्मस्य दैन्यं दधते मुखानि ॥३५॥

“Oh ye gods, who possess weapons, worthy of great warriors, and capable of achieving innumeral feats, why do your faces appear wilted like lotuses, smitten by frost ? (35).

स्वर्गौकसः स्वर्गपरिच्युताः किं स्वपुण्यराशौ सुमहत्तमेऽपि ।

चिह्नं चिरोदं न तु यूयमेते निजाधिपत्यस्य परित्यजध्वम् ॥३६॥

Oh ye gods, how have you lost heaven, even when your merit stood pretty high. Do not cast away the insignia of royalty, long borne by you. (37).

दिवौकसो देवगृहं विहाय मनुष्यसाधारणतामवाप्ताः ।

यूयं कुतः कारणतश्चरध्वं महीतले मानभृतो महान्तः ॥३७॥

Oh Ye gods, why have you left heaven, and attaining community with man, whence do you, of lofty pride, wander the earth ? (37).

अनन्यसाधारणसिद्धमुच्चैस्तद्देवतं धाम निकामरम्यम् ।

कस्मादकस्मान्निरगाद्भवद्भयश्चिरार्जितं पुण्यमिवापचारात् ॥३८॥

How did you come to lose your extraordinarily lovely

abode, like a heap of merit, slipping away through some heinous sin? (38).

दिवौकसो वो हृदयस्य कस्मात्तथाविधं धैर्यमहायमर्याः ।

अगादगाधस्थ जलाशयस्य ग्रीष्मातितापादिवशादिवाम्भः ॥३६॥

Oh ye Gods, whence did you lose that ineffable courage like the water of an unfathomable lake through the tremendous heat of summer? (39).

सुराः सुराधीशपुरःसराणां समीयुषां वः सममातुराणाम् ।

तद्ब्रूत लोकत्रयजित्वरार्त्तिक महामुरात्तारकतो विरुद्धम् ॥४०॥

Oh ye Gods, say whence your opposition of Tāraka, the great demon, the conqueror of the three worlds—you, who, all led by Indra, have come together in distress. (40).

पराभवं तस्य महासुरस्य निषेद्धुमेकोऽहमलंभविष्णुः ।

दावानलप्लोषविपत्तिमन्यो महाम्बुदार्त्तिक हरते वनानाम् ॥४१॥

I alone am able to condemn his reprisal of you; who else than a cloud 'is able to extinguish the blaze of the conflagration-fire which consumes entire forests? (41).

इतीरिते मन्मथमर्दनेन सुराः सुरेन्द्रप्रमुखा मुखेषु ।

सान्द्रप्रमोदाध्रुतरङ्गितेषु दधुः श्रियं सत्वरमादवसन्तः ॥४२॥

When thus addressed by Śiva, the gods headed by Mahendra, taking quick comfort, immediately wore a mien bearing glory, and which was rippling with waves of intense joy. (42).

ततो गिरीशस्य गिरां विरामे जगाद लब्धेऽवसरे सुरेन्द्रः ।
भवन्ति वाचोऽवसरे प्रयुक्ता ध्रुवं फलाविष्टमहोदयाय ॥४३॥

When Girīśa ended his speech, Surendra, finding the occasion, spake,—speech, properly timed, leads to great prosperity, blest with fruit. (43).

ज्ञानप्रदीपेन तमोपहेनाविनश्वरेणास्खलितप्रभेण ।
भूतं भवद्भावि च यच्च किञ्चित्सर्वज्ञ सर्वं तव गोचरं तत् ॥४४॥

Oh Lord, the omniscient, with the imperishable light of knowledge, of unfailing lustre; all, the past, the present, and the future is accessible to thee. (44).

दुर्वारदोह्यमदुःसहेन यत्तारकेणामरघस्मरेण ।
तदीशतामाप्तवता निरस्ता वयं दिवोःमी वद किं न वेत्सि ॥४५॥

Oh, Lord, dost thou not know, that Tāraka, the destroyer of gods, with his puissant and irresistible arms, has obtained the sovereignty of heaven, and has expelled us, therefrom ? (45).

विधेरमोघं स हरप्रसादमासाद्य सद्यस्त्रिजगज्जिगीषुः ।
सुरानशेषानहकप्रमुख्यान्दोर्दण्डचण्डो मनुते तृणाय ॥४६॥

Having obtained an infallible boon from the Creator, that conqueror of the three worlds, he, who was haughty through (the might of) his puissant arms, regarded as trifling as grass, the gods, each considering himself as the chief. (46).

स्तुत्या पुराऽस्माभिरुपासितेन पितामहेनेति निरूपितं नः ।

सेनामपतिः संयति दैत्यमेतं पुरः स्मरारातिमुतो निहन्ति ॥४७॥

Oh holy sire ! formerly, Brahman, the grand sire, pleased by our supplications, told us, that some day, in the future, a son of the enemy of the cities (Siva) will slay this demon. (47).

अहो ततोऽनन्तरमद्यवावत्सुदुःसहां तस्य पराभवातिम् ।

विषेहिरे हन्त हृदन्तशल्यमाज्ञानिवेशं त्रिविवीकसोऽमी ॥४८॥

Oh holy sire ! Since that day up-to-date, the gods have endured the humiliation of defeat at his hands and also his commands, as unbearable barbs rankling in their hearts, gods, though they are. (48).

निदाघघामक्लमविकलवानां नवीनमम्भोदमिवौषधीनाम् ।

सुनन्दनं नन्दनमात्मनो नः सेनान्यमेतं स्वयमादिश त्वम् ॥४९॥

Oh holy Sire, do you order this thy good son, to be commander-in-chief, like a new cloud to the medicinal herbs, parched by the intense heat of summer? (49).

त्रैलोक्यलक्ष्मीहृदयैकशल्यं समूलमुत्खाय महासुरं तम् ।

अस्माकमेषां पुरतो भवन्सन्दुःखापहारं युधि यो विधत्ते ॥५०॥

He who would remove our grief in battle by bearing the brunt in our fight, by uprooting that great demon, a barb in the heart of the rough glory of three worlds. (50).

महाहवे नाथ तवास्य सूनोः शस्त्रैः शितैः कृतशिरोधराणाम् ।

महासुराणां रमणीविलापेदिशो दशैता मुखरीभवन्तु ॥५१॥

Let the ten quarters resound with the cries of laments of the wives of the great demons, whose heads are lopped off with sharp weapons in the severe battle. (51).

अहारणक्षोरिणपशूपहारीकृतेऽसुरे तत्र तवात्मजेन ।
बन्दिस्थितानां सुदृशां करोतु वेणीप्रमोक्षं सुरलोक एषः ॥५२॥

There, offered, as victim-beasts, on the great battle-field, by thy son, let the gods unloosen the braid of hair of the imprisoned lovely damsels. (52).

इत्थं सुरेन्द्रे वदति स्मरारिः सुरारिदुश्चेष्टितजातरोषः ।
कृतानुकम्पस्त्रिदशेषु तेषु भूयोऽपि भूताधिपतिर्बभाषे ॥५३॥

When Indra had spoken thus, the lord of beings infuriated by the foul deeds of the demon, took pity on the gods, and once more addressed them thus: (53).

अहो अहो देवगणाः सुरेन्द्रमुख्याः शृणु ध्वं वचनं ममेते ।
विचेष्टते शंकर एष देवः कार्याय सञ्जो भवतां सुताद्यैः ॥५४॥

Oh ye gods, Indra and others, listen to my words, here, I, Śaṅkara, am ready to help your cause, myself, my sons and others. (54).

पुरा मयाऽकारि गिरीन्द्रपुत्र्याः प्रतिग्रहोऽयं नियतात्मनाऽपि ।
तत्रैष हेतुः खलु तद्भवेन वीरेण यद्वध्यत एव शत्रुः ॥५५॥

Formerly, I, though, a Yogin, married the daughter of the lord of mountains, my object in doing so was that the son born to me, through marriage, might slay the foe. (55).

अत्रोपपन्नं तदमी नियुज्य कुमारमेनं पृतनापतित्वे ।
निघ्नन्तु शत्रुं सुरलोकमेष भुनक्तु भूतोऽपि सुरैः सहेन्द्रः ॥५६॥

Therefore, your task is proper : Appoint this Kumāra to the command of the army, and kill your enemy and let Mahendra once again rule heaven with the gods. (56).

इत्युदीर्य भगवांस्तमात्मजं घोरसंगरमहोत्सवोत्सुकम् ।
नन्दनं हि जहि देवविद्विषं संयतीति निजगाद शंकरः ॥५७॥

So saying, the holy sire, Śaṅkara, said to his son, avidly thirsting for the gruelling fight, "Kill the enemy of the gods in battle." (57).

शासनं पशुपतेः स कुमारः स्वीचकार शिरसाऽवनतेन ।
सर्वथैव पितृभक्तिरतानामेष एव परमः खलु धर्मः ॥५८॥

Kumāra accepted the command of his father, with his bent head; this is indeed, the nature of those devoted to their fathers. (58).

असुरयुद्धविधौ विबुधेश्वरे पशुपतौ वदतीति तमात्मजम् ।
गिरिजया मुमुदे सुतविक्रमे सति न नन्दति का खलु वीरसूः ॥५९॥

When the lord of the gods had spoken thus to his son about the battle, Girijā was delighted, what mother of heroes does not exult in the exploits of her son ? (59).

सुरपरिवृढः प्रौढं वीरं कुमारमुमापते-
बलवदमरारातिस्त्रीणां हृगञ्जनभञ्जनम् ।
जगदभयदं सद्यः प्राप्य प्रमोदपरोऽभव-
द्भ्रुवमभिमते पूर्णे को वा मुदा न हि माद्यति ॥६०॥

The Lord of the gods, having secured him, this brave son of god Śiva, immediately, who wholly wiped away the collyrium from the eyes of the wives of the demons, and who was the giver of freedom from fear to the world, was delighted very much; who is not maddened with joy, when the desire of his heart is fulfilled ? (60).

अयोदधः क्षर्गः

प्रस्थानकालोचितचारुदेवः स स्वर्गिवर्गेरनुगम्यमानः ।

ततः कुमारः क्षिरसा नतेन त्रैलोक्यभर्तुः प्रणनाम पादौ ॥१॥

Then Kumāra, dressed in a splendid attire, proper for marching forth, and followed by the gods, bowed at the feet of (his father), the lord of the three worlds. (1).

जह्नीन्महाशत्रुं समरेऽमरेशपदं स्थिरत्वं नय वीर वत्स ।

इत्याशिषा तं प्रणमन्तमीवो मूर्धन्युपाग्राय मुदाऽस्यनन्वत् ॥२॥

"Kill the enemy of Indra, and secure fixity to his position, as the lord of the gods." Thus Īśa blessed him with joy and smelt his head, as he bowed down at his feet. (2).

प्रह्वीभवन्नक्षतरेण मूर्ध्ना नमश्चकाराग्नियुगं स्वमातुः ।

तस्याः प्रमोदाश्रुपयःप्रवृष्टिस्तस्याभवद्वीरवराभिषेकः ॥३॥

Becoming humble, with his head bent very low, he bowed at the pair of toes of his mother; her showers of tears of joy became the water, for consecrating as king, a great hero. (3).

तमङ्कुमारोप्य सुता हिमाव्रेरादिलष्य गाढं सुतवत्सला सा ।
शिरस्युपाध्राय जंगाद शत्रुं जित्वा कृतार्थोऽकुरु वीरसुं माम् ॥४॥

Putting him in her lap, that affectionate mother smelt him on his head and said to him, "Conquer the enemy and make me, the mother of a hero, happy." (4).

उद्दामदैत्येशविपत्तिहेतुः श्रद्धालुचेताः समरोत्सवस्य ।
आपृच्छ च भक्त्या गिरिजागिरीशौ ततः प्रतस्थेऽभि दिवं कुमारः ॥५॥

Kumāra, the cause of the death of the overweening demon, and having faith in the festivity of battle, devotedly took leave of Girijā and Giriśa, and started towards heaven. (5).

देवं महेशं गिरिजां च देवीं ततः प्रणम्य त्रिदिवौकसोऽपि ।
प्रदक्षिणीकृत्य च नाकनाथपूर्वाः समस्तास्तमथानुजमुः ॥६॥

All the gods, headed by Indra, bowed to Śiva and Pārvatī, and going round them, followed him. (6).

अथ व्रजद्भिस्त्रिदशैरशेषैः स्फुरत्प्रभाभासुरमण्डलैस्तैः ।
नभो बभासे परितो विकीर्णं दिवापि नक्षत्रगणैरिवोग्रैः ॥७॥

As all the gods went along, flashing with shining auriolae, the sky appeared to be pervaded all round with brilliantly shining stars. (7).

रराज तेषां व्रजतां सुराणां मध्ये कुमारोऽधिककान्तिकान्तः ।
नक्षत्रताराग्रहमण्डलानामिव त्रियामारमणो नभोन्ते ॥८॥

Among the gods marching along, was Kumāra shining

with greater brilliance, as in the sky shines the moon in circle of constellations, stars and planets. (8).

गिरीशगौरीतनयेन सार्धं पुलोमपुत्रीदयितादयस्ते ।
उत्तीयं नक्षत्रपथं मूहूर्तात्प्रपेदिरे लोकमथात्मनीनम् ॥९॥

Those gods, with Indra, at their head, along with son of Girīśa and Gaurī, traversed the path of the stars, and reached the place (heaven) beneficial to them. (9).

ते स्वर्गलोकं चिरकालदृष्टुं महासुरत्रासवशंवदत्वात् ।
सद्यः प्रवेष्टुं न विषेहिरे तत्क्षणं व्यलम्बन्त सुराः समग्राः ॥१०॥

They could not bear to enter the world of heaven seen after a long time, under the yoke of fear of the great demon, but all the gods lingered awhile. (10).

पुरो भव त्वं न पुरो भवामि नाहं पुरोगोऽस्मि पुरःसरस्त्वम् ।
इत्थं सुरास्तत्क्षणमेव भीताः स्वर्गं प्रवेष्टुं कलहं वितेनुः ॥११॥

All the gods, who were afraid of (Tāraka) quarelled among themselves thus, when entering the heaven: "Enter thou first, I am unable to enter", "No, you enter first." (11).

सुरास्रयालोकनकौतुकेन मुदा शुचिस्मेरविलोचनास्ते ।
बभूवुः कुमारस्य मुखारविन्दे दृष्टिं द्विषत्साध्वसकातरां ताम् ॥१२॥

They (gods) with their eyes lit up through a brilliant smile through joy, caused by looking at heaven, fixed their glances, filled with fright through fear of the enemy, on the lotus-like face of Kumāra. (12).

सहेलहासच्छ्रुरिताननेन्दुस्ततः कुमारः पुरतो भविष्यः ।
स तारकापातमपेक्षमाणो रणप्रवीरो हि सुरानवोचत् ॥१३॥

Then Kumāra, desiring to go ahead, his face brightened by a playful smile, spoiling for a fight with the demon; this hero in battle spoke to the gods. (13).

भोत्यालमद्य त्रिदिवौकसोऽमी स्वर्गं भवन्तः प्रविशन्तु सद्यः ।
अत्रैव मे दृक्पथमेतु शत्रुर्महासुरो वः खलु दृष्टपूर्वः ॥१४॥

"Have no fear all ye gods; may, you immediately enter heaven; let the great demon, that you have already seen, (come within my sight here). (14).

स्वर्लोकलक्ष्मीकचकर्षणाय दोर्मण्डलं वल्गति यस्य चण्डम् ।
इहैव तच्छोणितपानकेलिमह्नाय कुर्वन्तु शरा ममैते ॥१५॥

He, whose puissant arms are moving to drag the presiding deity of heaven by the hair, let these shafts of mine, immediately drink just here the blood of that demon. (15).

शक्तिर्ममासावहतप्रचारा प्रभावसारा सुमहःप्रसारा ।
स्वर्लोकलक्ष्म्या विपदावहारेः शिरो हरन्तो दिशतान्मुदं वः ॥१६॥

Let my Śakti, whose power is irresistible, which is strong in its power, and which is all-sweeping in its might, give you joy by relieving the suffering of heaven's presiding deity and by lopping off the head of the demon Tāraka, the enemy." (16).

इत्यन्धकारातिसुतस्य दैत्यवधाय युद्धोत्सुकमानसस्य ।
सर्वं शुचिस्मेरमुखारविन्दं गीर्वाणवृन्दं वचसा नतन्द ॥१७॥

Having heard these words of the son of Śiva, the enemy of Andhaka, whose mind was eager to kill the demon, all the gods, with their lotus-like faces, irradiated by a smile, were filled with delight. (17).

सान्द्रप्रमोदात्पुलकोपगूढः सर्वाङ्गसङ्कुलसहस्रनेत्रः ।
तस्योत्तरीयेण निजाम्बरेण निरुञ्छनं चारु चकार शक्रः ॥१८॥

Indra embraced with horripilation due to intense joy and with his thousand eyes dialated all over his body, exchanged with him, (Kumāra) his fine upper garment. (18).

घनप्रमोदाश्रुतरङ्गिताक्षैर्मुखैश्चतुर्भिः प्रचुरप्रसादैः ।
अथो अञ्जुम्बद्विधिरादिवृद्धः षडाननं षट्सु शिरःसु चित्रम् ॥१९॥

The primeval old Brahman, his eyes welling up with tears of joy, with his four very serene mouths, touched the six heads of Kumāra. (19).

तं साधु साध्वित्यभितः प्रशस्य मुदा कुमारं त्रिपुरासुरारेः ।
आनन्दयन्वीर जयेति वाचा गन्धर्वविद्याधरसिद्धसंघाः ॥२०॥

Gandharvas, Vidyādharas and groups of Siddhas praised him loudly with the words "Bravo, Bravo", this son of Śiva and gladdened his heart. (20).

दिव्यर्षयः शत्रुविजेष्यमाणं तमस्यनन्दन्किल नारदाद्याः ।
निरुञ्छनं चक्रुरथोत्तरीयेश्रामीकरीयेनिजवत्कलेश्च ॥२१॥

Divine sages like Nārada and others congratulated him

upon his success over his enemy, and exchanged their barks with his gold-woven upper garment. (21).

ततः सुराः शक्तिधरस्य तस्यावष्टम्भतः साध्वसमुत्सृजन्तः ।
उत्सेहिरे स्वर्गमनन्तशक्तेर्गन्तुं वनं यूथपतेरिवेभाः ॥२२॥

Then the gods, giving up their fear with the support of the mighty hero, the wielder of Śakti, were emboldened to enter the heaven, as the elephants, through the support of mighty hero, (are emboldened) to enter the forest. (22).

अथाभिपृष्ठं गिरिजासुतस्य पुरंदरारातिवधं चिकीर्षोः ।
सुरा निरीयुस्त्रिपुरं दिद्यक्षोरिव स्मरारेः प्रमथाः समन्तात् ॥२३॥

Then the gods stood behind the back of the son of Girijā, desirous to kill the enemy of Indra, like the Pramathas, of Lord Śiva, desirous of burning Tripura. (23).

सुराङ्गनानां जलकेलिभाजां प्रक्षालितैः संततमङ्गरागैः ।
प्रपेदिरे पिञ्जरवारिपूरां स्वर्गौकसः स्वर्गधुनीं पुरस्तात् ॥२४॥

By the unguents from the bodies of the wives of the gods, who were indulging in a plunge in the waters of the river of the gods, the river ahead was filled with yellow colour. (24).

दिग्दन्तिनां वारिविहारभाजां कराहृतैर्भोमतरेस्तरंगैः ।
आप्लावयन्तीं मुहुरालवालश्रेणीं तरुणां निजतोरजानाम् ॥२५॥

(The river) who was flooding a series of basins of the

trees on her banks, with the mighty waves lashed up by the trunks of the quarter-elephants at play in her waters. (25).

लीलारसाभिः सुरकन्यकाभिर्हिरण्मयीभिः सिकताभिरुच्चैः ।
माणिक्यगर्भाभिरुपाहिताभिः प्रकीर्णतीरां वरवेदिकाभिः ॥२६॥

(The river) whose banks had high platforms of golden sand, studded with rubies, constructed by the daughters of the gods in their ardour for sport. (26).

सौरभ्यलुब्धभ्रमरोपगीतैर्हिरण्यहंसावलिकेलिलोलैः ।
चामीकरीयैः कमलैर्विनिर्द्रैश्च्युतैः परागैः परिपिङ्गतोयाम् ॥२७॥

(The river) whose waters were yellowish, with the pollen of the blooming golden lotuses, garrulous with the murmur of bees which coveted their fragrance and shaken by flights of golden swans, in their play. (27).

कुतूहलाद्ब्रष्टुमुपागताभिस्तीरस्थिताभिः सुरसुन्दरीभिः ।
अभ्यूमिराजि प्रतिबिम्बिताभिर्मुदं दिशन्तीं व्रजतां जनानाम् ॥२८॥

(The river was) giving joy to the people, passing about, by the reflections in her serried waves, of nymphs, standing on her banks, drawn there by curiosity. (28).

ननन्द सद्यश्चिरकालदृष्टां विलोक्य शक्रः सुरदीधिकां ताम् ।
अदर्शयत्सादरमद्रिपुत्रीमहेशपुत्राय ततः पुरोगः ॥२९॥

Indra was delighted instantly on seeing the divine river, seen after a long time; then going ahead, showed

her respectfully to the son of the daughter of the mountain. (29).

स कार्तिकेयः पुरतः परीतः सुरैः समस्तैः सुरनिम्नगां ताम् ।
अपूर्वदृष्टामवलोकमानः सविस्मयः स्मेरविलोचनोऽभूत् ॥३०॥

Kārttikeya, surrounded by all the gods, on seeing the divine river, not seen before, was filled with wonder, and his face was lit up with a smile. (30).

उपेत्य तां तत्र किरीटकोटिन्यस्ताञ्जलिर्भक्तिपरः कुमारः ।
गीर्वाणवृन्दैः प्रणुतां प्रणुत्य नम्रेण मूर्ध्ना मुदितो ववन्दे ॥३१॥

Going near her, Kumāra, who was full of devotion, putting his folded hands upon the edge of his coronet, praised the river, praised by the gods, and bowed to her with a bent head and was filled with joy. (31).

प्रनतितस्मेरसरोजराजिः पुरः परीरम्भमिलन्महोमिः ।
कपोलपालिश्रमवारिहारि भेजे गुहं तं सरितः समीरः ॥३२॥

Kārttikeya, then enjoyed the breeze from the river, making the series of lotuses wearing the bloom of a smile and swirling together great waves ahead of it, and removing the fatigue from the edges of the cheeks. (32).

ततो व्रजन्नन्दननामधेयं लीलावनं जम्भजितः पुरस्तात् ।
विभिन्नभग्नोद्धृतशालसंघं प्रेक्षाच्चकार स्मरशत्रुसूनुः ॥३३॥

Then the son of the enemy of Smara, going to Nandana, the pleasure-garden of Indra, saw it with the Sāla groves, riddled with holes by shafts and uprooted. (33).

सुरद्विषोपप्लुतमेवमेतद्वनं बलस्य द्विषतो गतश्चि ।

इत्थं विचिन्त्यारुणलोचनोऽभूद्भ्रूभङ्गदुष्प्रेक्ष्यमुखः स कोपात् ॥३४॥

Reflecting that the garden of Indra was devastated by the demons, the enemies of the gods, and had lost its glory, his eyes flared up scarlet, and a frown being formed on his brows, his face was terrible to look at. (34).

निर्लूनलीलोपवनामपश्यद्दुःसंचरोभूतविमानमार्गम् ।

विध्वस्तसौधप्रचयां कुमारो विश्वैकसारामरावतीं सः ॥३५॥

Then he saw the city of Āmarāvati, the jewel of the worlds where the paths of the aerial cars were difficult to traverse, where the line of palaces was razed to the ground. (35).

गतश्चिद्यं वैरिवराभिभूतां दशां सुदीनामभितो दधानाम् ।

नारीमवीरामिव तामवेक्ष्य स बाढमन्तः करुणापरोऽभूत् ॥३६॥

At the sight of the city of Amarāvati, overwhelmed by the formidable enemy, and wearing a gloomy aspect like a woman whose husband is impotent, his heart was, indeed, touched with a deep tenderness. (36.).

दुश्चेष्टिते देवरिपौ सरोषस्तस्याविषण्णः समराय चोत्कः ।

तथाविधां तां स विवेश पश्यन्सुरैः सुराधीश्वरराजधानीम् ॥३७॥

Then Kumāra, wrathful on account of the misdeeds of the demon and ready and eager for the fight with the demon, accompanied by the gods, entered the capital of Indra which was in that sad plight. (37).

दैतेयदन्तावलदन्तधातैः क्षुप्पणान्तराः स्फाटिकहर्म्यपङ्क्तीः ।

महाहिनिर्मोकपिनद्धजालाः स वीक्ष्य तस्यां विषसाद सद्यः ॥३८॥

He was instantly saddened at sight of the crystal palaces, with their interior shattered by the butting of the tusks of the elephants of the demons, and whose lattices were bound by the sloughs of huge pythons. (38).

उत्कीर्णचामीकरपङ्कजानां दिग्दन्तिदानद्रवदूषितानाम् ।

हिरण्यहंसव्रजवर्जितानां विदीर्णवैदूर्यमहाशिलानाम् ॥३९॥

आविर्भवद्बालवृणाञ्चितानां तदीयलीलागृहदोषिकारणाम् ।

स दुर्दशां वीक्ष्य विरोधिजातां विषादवैलक्ष्यभरं बभार ॥४०॥

He bore the burden of misery at sight of Indra's pleasure-ponds, in his pleasure-houses, devastated by the enemies, whose (ponds) margins were strewn with sprouting fresh grass, whose golden lotuses were uprooted, and were soiled by the rut of the quarter-elephants, and which were abandoned by the golden swans, whose huge sapphire-slabs were smashed to smithereens. (39-40).

तद्दन्तिदन्तक्षतहेमभित्ति सुतन्तुजालाकुलरत्नजालाम् ।

निन्ये सुरेन्द्रेण पुरोगतेन स वैजयन्ताभिधमात्मसौधम् ॥४१॥

Kumāra was led by Indra to Vaijayant, his palace, whose gold-plastered walls were smashed by the tusks of the enemies' elephants, whose strings of gems were enveloped in cob-webs. (41).

निदिष्टवर्त्मा विबुधेश्वरेण सुरैः समग्रैरनुगम्यमानः ।

स प्राविशत्तं विविधाश्मरक्षिच्छित्तेन सोपानपथेन सौधम् ॥४२॥

He (Kumāra) was led by him (Indra) into that palace by way of the stairway, whose many-coloured gems were prized out by the enemies, and he (Kumāra) was followed by all the gods. (42).

निसर्गकल्पद्रुमतोरणं तं स पारिजातप्रसवन्नगाढचम् ।
दिव्यैः कृतस्वस्त्ययनं मुनीन्द्रैरन्तःप्रविष्टप्रमदं प्रवेदे ॥४३॥

Kumāra, then, reached the palace, where wish-yielding trees naturally formed the archway; which (palace) was festooned with leaves and flowers of the Pārijāta tree; which was blessed with auspicious reading by the great divine sages; and wherein (celestial) ladies had already entered. (43).

पादौ महर्षेः किल कश्यपस्य कुलादिवृद्धस्य सुरासुराणाम् ।
प्रदक्षिणीकृत्य कृताञ्जलिः सन्धुभिः शिरोभिः स नतैर्वन्दे ॥४४॥

He perambulated round the feet of Kāśyapa, the progenitor of the races of gods and the demons, and folding his hands in worship, bowed to him low with all his six heads bent. (44).

स देवमातुर्जगदेकवन्द्यौ पादौ तथैव प्रणनाम कामम् ।
मुनेः कलत्रस्य च तस्य भक्त्या प्रह्वीभवञ्छैलसुतातनूजः ॥४५॥

He bowed to the feet of the gods' mother, the spouse of the Muni, the object of worship of the world, bending in devotion before them. (45).

स कश्यपः सा जननी सुराणां तमेधयामासतुराशिषा द्वौ ।
तया ययानैकजगज्जिगीषुं जेता मृचे तारकमुप्रवीर्यम् ॥४६॥

Kāśyapa and the mother of the gods, blessed him with good fortune; and through their blessings, he would be enabled to vanquish Tāraka the conqueror of the three worlds. (46).

स्वदर्शनार्थं समुपेयुषीणां सुदेवतानामदितिश्चितानाम् ।
पादौ ववन्दे पतिदेवतास्तमाशीर्वचोभिः पुनरभ्यनन्दन् ॥४७॥

He bowed to the feet of the goddesses, who resorted to the feet of Aditi; and who had come to see him; and the devoted wives wished him well by blessing him. (47).

पुलोमपुत्रीं विबुधाधिभर्तुस्ततः शची नाम कलत्रमेषः ।
नमश्चकार स्मरशत्रुसूनुस्तमाशिषा सा समुपाचरच्च ॥४८॥

Kumāra, the son of Smara's enemy bowed to Śaci, the daughter of Puloma, and the wife of Indra, and she greeted him with her blessings. (48).

अथादितोन्द्रप्रमदाः समेतास्ता, मातरः सप्त घनप्रमोदाः ।
उपेत्य भक्त्या नमते महेशपुत्राय तस्मै ददुराशिषः प्राक् ॥४९॥

Now, Aditi, and other ladies together with the seven mothers, full of intense joy, approached the son of Mahēśa, and greeted him with blessings as he bowed to them. (49).

समेत्य सर्वेऽपि मुदं दधाना महेन्द्रमुख्यास्त्रिविधौकसोऽथ ।
आनन्दकल्लोलितमानसं तं समभ्यषिञ्चन्पृतनाधिपत्ये ॥५०॥

All the gods, headed by Indra, met together and were full of joy; and their minds were rippling with joy, like the Mānasa lake undulating with waves, they invested him with the office of the commander-in-chief. (50).

All the gods, whose grief was wholly wiped out, entertained hopes of victory over the enemy and found an opportunity for battle, as the son of Hara, of unlimited prowess, attained the full glory of the godly hosts. (51).

सकलविबुधलोकः स्वस्तनिःशेषशोकः

कृतरिपुविजयाशः प्राप्तयुद्धावकाशः ।

अजनि हरसूतेनानन्तवीर्येण तेना-

खिलविबुधचमूनां प्राप्य लक्ष्मीमनूनाम् ॥५१॥

चतुर्दशः सर्गः

रणोत्सुकैरान्धकशत्रुसूनुना समं प्रयुक्तैस्त्रिदशैर्जिगीषुणा ।

महासुरं तारकसंज्ञकं द्विषं प्रसह्य हन्तुं समनह्यत द्रुतम् ॥१॥

Egged on by the conquering son of the enemy of Andhaka, all together quickly girded up their loins, to kill forcibly their enemy, the great demon Tāraka. (1).

स दुर्निवारं मनसोऽतिवेगिनं जयश्रियः संनयनं सुदुःसहम् ।

विजित्विरं नाम तदा महारथं धनुर्धरः शक्तिधरोऽध्यरोहयत् ॥२॥

He, arming himself with a bow and Śakti, climbed into his chariot Vijitvara by name, which was irresistible and swifter than the mind, and unbearable in its onset, and bringing the glory of battle. (2).

सुरालयश्रीविपदां निवारणं सुरारिसंपत्परितापकारणम् ।

केनापि दध्रेऽस्य विरोधिदारणं सुचारुं चामीकरघर्मवारणम् ॥३॥

There was held on his head by some one, a beautiful

golden umbrella, which warded off the distress of the glory of heaven, which was the cause of the sorrow of the fortune of the enemy of the gods and which tore the opponents to pieces. (3).

शरच्चरच्चन्द्रमरोचिपाण्डुरैः स वीज्यमानो वरचारुचामरैः ।
पुरःसरैः किन्नरसिद्धचारणैः रणेच्छुरस्तूयत वाग्निरुल्बणैः ॥४॥

By the Kinnaras, the Siddhās, and the Cāraṇas, who drew themselves before him were waved the chowries, white like moon-beams, over him, who was extolled by them with high-sounding phrases and who was eager for battle. (4).

प्रयाणकालोचितचारुवेषभृद्वज्रं बहन्पर्वतपक्षदारणम् ।
ऐरावतं स्फाटिकशैलसोदरं ततोऽधिरुह्य क्षुपतिस्तमन्वगात् ॥५॥

He was followed by Indra, dressed suitably for moving out, wielding his thunderbolt that lopped the wings of mountains, mounting on his Airāvata who was like a crystal mountain. (5).

तमन्वगच्छद्गिरिशृङ्गसोदरं मदोद्धतं मेषमधिष्ठितः शिखी ।
विरोधिर्विद्वेषरुषाधिकं ज्वलन्महोमहीयस्तरमायुधं दधत् ॥६॥

He was followed by Agni, mounting a goat, huge as a mountain-peak, and overbearing with conceit, and who was wielding a weapon flaming. (6).

अथेन्द्रनीलाचलचण्डविग्रहं विषाणविध्वस्तमहापयोधरम् ।
अधिष्ठितः कासरमुद्धतं मुदा वैवस्वतो दण्डधरस्तमन्वगात् ॥७॥

Yama, the chastiser, gladly mounted his fearsome

buffalo, whose body was huge and fearsome as a mountain of sapphire that had split the big clouds with his horns. (7).

मदोद्धतं प्रेतमथाधिरूढवांस्तमन्धकद्वेषितनूजमन्वगात् ।

महासुरद्वेषविशेषभीषणः सुरोषणश्चण्डरणाय नैर्ऋतः ॥८॥

Then a very Nairṛta (Rākṣasa), mounting a Piśāca, over-bearing with conceit, very fearsome owing to his hatred of the great demon Tāraka, followed Kumāra, for a fierce struggle. (8).

नवोद्यद्मभोधरघोरदर्शने युद्धाय रूढो मकरे महत्तरे ।

दुर्वारपाशो वरुणो रणोल्बणस्तमन्वियाय त्रिपुरान्तकात्मजम् ॥९॥

Then Varuṇa, with his infallible noose, formidable in battle, mounted a huge alligator who looked formidable like a rising cloud and followed that son of the enemy of Tripura. (9).

दिगम्बराधिक्रमणोल्बणं क्षणान्मृगं महीयांसमरुद्विक्रमम् ।

अधिष्ठितः सगरकेलिलालसो मरुन्महेशात्मजमन्वगाद् द्रुतम् ॥१०॥

Fierce in his onset, like God Śiva, the god of wind mounted a deer, fleet of foot, unsurpassable in traversing, spoiling for a fight, and quickly followed the son of Maheśa. (10).

विरोधिनां शोणितपारणेषिणीं गदामनूनां नरवाहनो वहन् ।

महाह्वाम्भोधिविगाहनोद्धतं यियासुमन्वागमदीशनन्दनम् ॥११॥

Kubera, carrying a huge club, desiring its glut of the enemies' blood, followed the son of Īśa, eager to plunge into the great cream of battle. (11).

महाहिनिर्बद्धजटाकलापिनो ज्वलत्त्रिशूलप्रबलायुधा युधे ।
रुद्रास्तुषाराद्रिसखं महावृषं ततोऽधिरूढास्तमयुः पिनाकिनः ॥१२॥

The Rudras, mounted on bulls resembling the snow-mountain, and their matted locks bound by coils of large serpents, and armed with Pināka bows, and wielding flaming tridents in their hands, followed him in the great battle. (12).

अन्येऽपि संनह्य महारणोत्सवश्रद्धालवः स्वर्गिगणास्तमन्वयुः ।
स्ववाहनानि प्रबलान्यधिष्ठिताः प्रमोदविस्मेरमुखाम्बुजश्रियः ॥१३॥

Other gods, too, girding up their loins, having great faith in battle, riding their strong mounts, with the beauty of their lotus-like faces, irradiated by smiles of delight, followed him. (13).

उद्दण्डहेमध्वजदण्डसंकुलाश्चञ्चद्विचित्रातपवारणोज्ज्वलाः ।
चलद्गघनस्यन्दनघोषभीषणाः करीन्द्रघण्टारवचण्डचीत्कृताः ॥१४॥

स्फुरद्विचित्रायुधकान्तिमण्डलैरुद्द्योतिताशावलयाम्बरान्तराः ।
दिवौकसां सोऽनुवहन्महाचमूः पिनाकपाणेस्तनयस्ततो ययौ ॥१५॥

Then the son of the Pināka-wielder, leading the godly hosts, full of golden flags, with tall staves, bright with umbrellas, shining and of a variety of colours, frightening with the loud sound of chariots, as of the rumble of moun-

tains, and full of the tinkling of bells of great elephants, and of their fearsome trumpeting, filling the spaces of the sky, between the circles of quarters, by the circle of the flashing light of the different weapons, was followed by them. (14-15).

कोलाहलेनोच्चलतां दिवौकसां महाचमूनां गुरुभिर्ध्वजव्रजैः ।
घनैर्निरुच्छ्वासमभूदनन्तरं दिङ्मण्डलं द्योमतलं महीतलम् ॥१६॥

As the numerous godly hosts moved on with great noise, the circle of the quarters, the earth and the heavens lost all difference and became breathless owing to the great multitude of flags. (16).

सुरारिलक्ष्मीपरिकम्पहेतवो दिक्चक्रवालप्रतिनादमेदुराः ।
नभोन्तकुक्षिभरयो घनाः स्वनां निहन्यमानैः पटहैर्वितेजिरे ॥१७॥

The drums, when beaten, produced a sound that filled the hollows of the sky augmented by the reverberations in the circle of quarters, that made the glory of the demons quake through fright. (17).

प्रमथ्यमानाम्बुधिर्गजितर्जनैः सुरारिनारीगणगर्भपातनैः ।
नभश्चमूधूलिकुलैरिवाकुलं ररास गाढं पटहप्रतिस्वनैः ॥१८॥

By the echoes of the loud sound of the drums, that brought about miscarriages of the wives of the demons, surpassing the rumble of the ocean as it was being churned, the sky was filled with clouds of dust, and seemed to wail loudly. (18).

क्षुण्णं रथैर्वाजिभिराहतं खुरैः करीन्द्रकणैः परितः प्रसारितम् ।
घूतं ध्वजैः काञ्चनशैलजं रजो वातैर्हतं व्योम समावृत्क्रमात् ॥१९॥

The dust of the mountain of gold, trodden by the wheels of the chariots, kicked up by the hooves of the horses, gradually rose into the sky. (19).

खातं खुरै रथ्यतुरंगपुंगवं रूपत्यकाहाटकमेदिनीरजः ।
गतं दिगन्तान्मुञ्चरैः समीरणैः सुविभ्रमं भूरि बभार भूयसा ॥२०॥

The dust of the golden foot-hills, beaten up by hooves of chariot-horses, was carried to the ends of the quarters by the howling winds, where it bore a peculiar charm. (20).

अधस्तयोर्ध्वं पुरतोऽथ पृष्ठतोऽभितोऽपि चामीकररेणु रुञ्चकैः ।
चमूषु सर्पन्महदाहतोऽहरन्नवीनसूर्यस्य च कान्तिरभवत् ॥२१॥

The golden dust, dispersed by the wind, below and above, before and ahead of the army, surpassed the abundance of the splendour of the morning sun. (21).

बलोद्धृतं काञ्चनभूमिजं रजो बभौ दिगन्तेषु नभःस्थले स्थितम् ।
अकालसंध्याघनरागपिङ्गलं घनं घनानामिव वृन्दमुद्यतम् ॥२२॥

The dust raised by the army from the golden ground in the ends of the quarters, as it was hanging in the sky, like a bank of clouds risen in the sky, was tawny owing to the profuse glow of untimely twilight. (22).

हेमावनीषु प्रतिबिम्बमात्मनो मुहुर्विलोक्याभिमुखं महागजाः ।
रसातलोत्तीर्णगजभ्रमात्क्रुधा दन्तप्रकाण्डप्रहृतानि तेनिरे ॥२३॥

Big elephants seeing their reflections in the golden floor, thinking that they were (rival) elephants sprung from the nether regions, angrily struck them with their staff-like tusks. (23).

सुजातसिन्दूरपरागपिञ्जरैः कलं चलद्भिः सुरसैन्यसिन्धुरैः ।
 शुद्धासु चामीकरशैलभूमिषु नादृश्यत स्वं प्रतिबिम्बमग्रतः ॥२४॥

The elephants in the armics of the gods, as they moved gracefully, were tawny with the particles of the excellent vermilion dye and were not able to notice reflections in the clean floor of gold before them. (24).

इति क्रमेणामरराजवाहिनी महाहवाम्भोधिविलासलालसा ।
 अवातरत्काञ्चनशैलतो द्रुतं कोलाहलाक्रान्तविधूतकन्दरा ॥२५॥

Thus gradually Indra's army desirous of sporting in the ocean of a great battle, shaking the caves with their loud rullabaloo quickly descended from the golden mountain (Meru). (25).

महाक्षमस्यन्दनचण्डचोत्कृतैर्विलोलघण्टेभपतेश्च बृंहितैः ।
 सुरेन्द्रशैलेन्द्रमहागुहाशयाः सिंहा महत्स्वप्नसुखं न तत्त्यजुः ॥२६॥

The lions in the caves of mount Meru gave up their dreams of enjoying sound sleep, being disturbed by the loud sound of the rumbling of the chariots in the great army, and by the trumpeting of the elephants which had bells dangling from their bodies. (26).

गम्भीरभेरिध्वनितेर्भयंकरैर्महागुहान्तप्रतिनादमेदुरैः ।
 महारथानां गुरुनेमिनिःस्वनैरनाकुलेस्तेर्मृगराजताञ्जलि ॥२७॥

The lions were rightly lords of beasts, since they were unperturbed by the deep reverberations, augmented inside the deep caverns, of the profound rumblings of the drums, and by the sound of the wheels of the great chariots. (27).

समुत्थितेन त्रिदिवौकसां महाचमूरवेणाद्रितटान्तदारिणा ।
प्रपेदिरे केसरिणोऽधिकं मदं स्वदीर्यलक्ष्मीमृगराजतावशात् ॥२८॥

By the noise of the numerous godly hosts, that tore up the mountain-spoors, the lions became more conceited by their lordship of beasts, which was endowed with glory of their own heroism. (28).

भिया सुरानीकविमर्दजन्मना विदुद्रुवुर्द्वरतरं द्रुतं मृगाः ।
गुहागृहान्ताद्बहिरेत्य हेलया तस्थुर्विशङ्कं नितरां मृगाधिपाः ॥२९॥

The deer were frightened by the tumultuous noise of the godly hosts and ran to a great distance, and the lions, all of a sudden, left the interior of the caves and boldly stood out. (29).

विलोकिताः कौतुकिनाऽमरावतीजनेन जुष्टप्रमदेन दूरतः ।
सुराचलप्रान्तभुवः प्रपेदिरे सुविस्तृतायाः प्रसरं सुसैनिकाः ॥३०॥

The inhabitants of Indra's capital together with their wives, saw the soldiers descended to the extensive regions of the foot-hills of the mountain of the gods. (30).

पीतासितारक्तसितं सुराचलप्रान्तस्थितैर्धातुरजोभिरम्बरम् ।
अयत्नगन्धर्वपुरोदयभ्रमं बभार भूमनोत्पतितैरितस्ततः ॥३१॥

The sky easily bore the illusion of the city of the
CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

Gandharvas with the dust of minerals of the Sumeru,—black, yellow, red and white,—that was blown about all round. (31).

महास्वनः सैन्यविसर्दसंभवः कर्णान्तिकूलंकषतामुपेयिवान् ।
पयोनिधेः क्षुब्धतरस्य वर्धनो बभूव भूम्ना भुवनोदरंभरिः ॥३२॥

The great noise engendered by the crush of the loud army, split the hollows of the ears, and filling the hollows of the world, made the waters of the ocean swirl up to a great height. (32).

महागजानां गुरुबृंहितैस्ततैः सुहेषितैर्घोरतरैश्च वाजिनाम् ।
घनै रथानां गुरुचण्डचीत्कृतैस्तिरोहितोऽभूत्पटहस्य निःस्वनः ॥३३॥

The sound of the drums was muffled by the trumpetings of the great elephants, and by the very loud neighings of the horses, and by the loud rumbling noise of the chariots. (33).

महासुराणामवरोधयोषितां कचाक्षिपक्ष्मस्तनमण्डलेषु च ।
ध्वजेषु नागेषु रथेषु वाजिषु क्षणेन तस्थौ सुरसैन्यजं रजः ॥३४॥

The dust, kicked up by the godly hosts, settled for a while on the hair, the eyelashes and the nipples of the orbed breasts of the wives of great Asuras and on the flags, the elephants, the chariots, and the horses. (34).

घनैर्विलोक्य स्थगितार्कमण्डलैश्चमूरजोभिर्निचितं नभःस्थलम् ।
अयायि हंसैरभिमानसं घनभ्रमेण सानन्दमनर्ति केकिभिः ॥३५॥

The swans seeing the sky pervaded by the dust, kicked

up by the army, covering the sky, and obscuring the sun's orb, started to go to the Mānasa lake, and the peacocks danced with delight, under the illusion that it was a cloud. (35).

सान्द्रैः सुरानीकरजोभिरम्बरे नवाम्बुदानीकनिभैरमिश्रिते ।
चकाशिरे स्वर्णमया महाध्वजाः परिस्फुरन्तस्तडितां गणा इव ॥३६॥

When the thick clouds of dust, raised by the godly hosts, pervaded the sky, like banks of clouds, the great golden flags flashed all round, like multitudinous lighting. (36).

विलोक्य धूलीपटलैर्भृशं भृतं द्यावापृथिव्योरलमन्तरं महत् ।
किमूर्ध्वतोऽधः किमधस्त ऊर्ध्वतो रजोऽभ्युपेत्यतीति जनैरतर्क्यत ॥३७॥

Seeing the great interspace between the earth and the sky, fully pervaded by clouds of dust, the people wondered whether the dust rose from the earth to the sky or fell from the sky to the earth. (37).

नोर्ध्वं न चाधो न पुरो न पृष्ठतो न पाश्चतोऽभूत्खलु चक्षुषोर्गतिः ।
सूच्यग्रभेद्यैः पृतनारजश्रयैराच्छादिता प्राणिगणस्य सर्वतः ॥३८॥

The cloud of dust, raised by the army, was so thick that it could be penetrated by the point of a needle, so that the sight of all living beings could reach neither above, nor behind, nor ahead, nor to the back, nor to the sides. (38).

दिगन्तदन्तावलदानहारिभिर्विमानरन्ध्रप्रतिनादमेदुरैः ।

अनेकवाद्यध्वनितैरनारतैर्जगज्ज गाढं गुरुभिर्नभस्तलम् ॥३९॥

By the uninterrupted sound of musical instruments, that dried up the ichor of many an elephant in the numerous directions, and augmented by echoes in the hollows of aerial cars, the sky sounded deeply. (39).

भुवं विगाह्य प्रययौ महाचमूः क्वचिन्न मान्ती सहतीं दिवं खलु ।
सुसंकुलायामपि तत्र निर्भरात्किं कांदिशीकत्वमवाप नाकुला ॥४०॥

The great army covered the earth, and not contained therein, went to the heavens, and there, through its weight, it became confused and did not know what to do. (40).

उद्दामदानद्विपवृन्दबृंहितेनितान्तमुत्तुङ्गनुरंगहेषितैः ।
चलद्घनस्यन्दननेमिनिःस्वनैरभून्निरुच्छ्वासमिवाकुलं जगत् ॥४१॥

The world seemed to have lost its breath, owing to the trumpetings of the elephants dripping with profuse ichor, and by the loud neighings of the very tall stallions, and by the rumbling sound of the chariots on the move as of the clouds scudding before the wind. (41).

महागजानां गुरुभिस्तु गजितैर्विलोलघण्टारणितै रणोत्बराणैः ।
वीरप्रणादैः प्रमदप्रमेदुरैर्वाचालतामादधिरेतरां दिशः ॥४२॥

The quarters were extremely garrulous by the loud trumpetings of the great elephants, and by the janglings of the dangling bells, and by the loud war-cries of the warriors, full of joy and delight. (42).

दन्तीद्रदानद्रववारिवीचिभिः सद्योऽपि नद्यो बहुधा पुष्परिरे ।
धारा रजोभिस्तुरगैः क्षतैर्भृता याः पङ्क्त्यमेत्य रथैः स्थलीकृताः ॥४३॥

• By the rippling waves of the water of the ichor of huge tusked, the rivers were flooded; and the rivers that were filled with the dust, pounded by the hooves of the horses, became full of clammy mud, which was turned into solid ground by the wheels of the chariots. (43).

निम्नाः प्रदेशाः स्थलतामुपानमन्निस्तत्त्वमुच्चैरपि सर्वतश्च ते ।
तुरंगमाणां व्रजतां खुरैः क्षता रथैर्गजेन्द्रैः परितः समीकृताः ॥४४॥

Low lands became level, and high lands became low all round being trodden by hooves of moving horses, and made level by the movements of the horses and the chariots. (44).

नभोदिगन्तप्रतिघोषभीषणैर्महामहीभृत्तटदारणोत्बणैः ।
पयोधिनिर्धूननकेलिभिर्जगद्बभूव भेरीध्वनितैः समाकुलम् ॥४५॥

The world was full of turmoil by the sound of instruments, that delighted in the sport of stirring the ocean, frightening by the echoes in the ends of the quarters of the sky, and strong in rending the spoors of great mountains. (45).

इतस्ततो वातविधूतचञ्चलैर्नीरन्ध्रिताशागमनैर्ध्वजांशुकैः ।
लक्षैः क्वणत्काञ्चनकिङ्किणीकुलैरमज्जि घूलीजलघौ नभोगते ॥४६॥

A lac of flags, which were flitting about, as they were shaken by the wind, making it impossible to move in the quarters with strings of tinkling golden bells attached to them, plunged in the ocean of dust. (46).

गुरुतरपरिमज्जद्भूभृतो देवसेना

ववृधुरपि सुपूर्णा व्योमभूम्यन्तराले ॥५१॥

The big mountains, and the numerous godly hosts diving deeply into the interspaces of the sky and the earth, although full, yet grew, like boundless oceans, in the short time of the end of an aeon, of the powerful world of gods. (51).

पञ्चदशः सर्गः

सेनापतिं नन्दनमन्धकद्विषो युधे पुरस्कृत्य बलस्य शात्रवः ।

सैन्यैरुपैतीति सुरद्विषां पुरोऽभूत्किवदन्ती हृदयप्रकम्पिनी ॥५१॥

That Indra, the enemy of the demon Bala, putting at the van of battle, the son of the enemy of Andhaka, is coming with his armies; this news, that made the hearts tremble, was heard by the Asuras. (1).

चमूप्रभुं मन्मथमर्दनात्मजं विजित्वरोभिविजयश्रियाश्रितम् ।

श्रुत्वा सुराणां पृतनाभिरागतं चित्ते चिरं चुक्षुभिरे महासुराः ॥५२॥

The great demons were for a long time agitated in their minds, as they heard that the son of the killer of Manmatha, as the commander, was leading the conquering godly hosts attended by the goddess of victory, against them. (2).

समेत्य दैत्याधिपतेः पुरे स्थिताः किरीटबद्धाञ्जलयः प्रणम्य ते ।

न्यवेदयन्मन्मथशत्रुसूनुना युयुत्सुना जम्भजितं सहागतम् ॥५३॥

The great demons coming together in the city of Tāraka folded their hands upon their coronets, and bowing, reported that Kumāra, desiring fight had come with Indra. (3).

दासीकृताशेषजगत्त्रयं न मां जिगाय युद्धे कतिशः शचीपतिः ।
गिरीशपुत्रस्य बलेन सांप्रतं ध्रुवं विजेतेति स काकुतोऽहसत् ॥४॥

How many times has Indra conquered me—the conqueror of the three worlds and he is sure to conquer me with the army of the son of Girīśa, so he laughed ironically. (4).

ततः क्रुधा विस्फुरिताधरः सन् स तारको दपितदोर्बलोद्धतान् ।
युधे त्रिलोकीजयकेलिलालसः सेनापतीन्संहनार्थमादिशत् ॥५॥

Then in rage, his lower lip throbbing, the demon Tāraka, desirous of the sport of conquering the three worlds, ordered his commanders, inflated with pride of the strength of their puissant arms, to gird up their loins for battle. (5).

महाचमूनामधिपाः समन्ततः संनह्य सद्यः सुतरामुदायुधाः ।
तस्थुर्विनम्रक्षितिपालसंकुले तदङ्गणद्वारवरप्रकोष्ठके ॥६॥

The commanders of the great armies immediately lifting up their weapons and girding up their loins stood in the middle of the court-yard of his palace, where waited vassal kings in humble postures. (6).

स द्वारपालेन पुरः प्रदर्शितान्कृतानतीन्बाहुवरानधिष्ठितान् ।
महाह्वाम्भोधिबिधूननोद्धतान्ददर्श राजा पृतनाधिपान्बहून् ॥७॥

That king Tāraka saw many commanders of armies, who were announced by the porter as they stood before him in humble postures with puissant arms, ready to shake up boldly the ocean of the great battle. (7).

बली बलारातिबलातिशातनं दिग्दन्तिनादब्रवनाशनस्वनम् ।
महीधराम्भोधिमवारितक्रमं ययौ रथं घोरमथाधिरुह्य सः ॥८॥

The powerful warrior went forth climbing into a formidable chariot, whose movement could not be arrested by either mountain or ocean, which drowned the trumpeting of the quarters-elephants, and which brought about the attrition of the forces of Indra. (8).

युगक्षयक्षुब्धपयोधिनिःस्वनाञ्चलत्पताकाकुलवारितातपाः ।
धरारजोप्रस्तदिगन्तभास्कराः पतिं प्रयान्तं पृतनास्तमन्वयुः ॥९॥

And the armies, kicking up a row, like the rumblings of the sea, agitated, at the end of an aeon, that warded off the heat by the waving flags, that obscured the ends of quarters and the sun by the dust of the earth, followed him, as he marched forth. (9).

चमूगजः प्राप दिगन्तदन्तिनां महासुरस्याभिसुरं प्रसर्पिणः ।
दन्तप्रकाण्डेषु सितेषु शुभ्रतां कुम्भेषु दानाम्बुघनेषु पङ्कताम् ॥१०॥

The dust raised by the army of the great Asura Tāraka that was marching against the gods, looked white on the long tusks of the quarter-elephants, and became clammy mud, on their temples thickly covered with ichor. (10).

महीभृतां कन्दरदारणोल्बणैस्तद्वाहिनीनां पटहस्वनैर्घनैः ।
उद्वेलिताञ्चक्षुभिरे महार्णवा नभःस्त्रवन्ती सहसाऽभ्यवर्धत ॥११॥

By the deep sound of his army-drums, that were loud enough to split the caves of mountains, swollen into floods, the great oceans were agitated and the river of the sky was in high flood. (11).

सुरारिनाथस्य महाचमूस्वनैर्विगाह्यमाना तुमुलैः सुरापगा ।
अभ्युच्छित्तरूमिशतैश्च वारिजैरक्षालयन्नाकनिकेतनावलीम् ॥१२॥

The river of the gods, in which the great tumultuous armies of the great asura plunged, whose waters were swirled up by hundreds of waves, laved the rows of gods' palaces. (12).

अथ प्रयाणाभिमुखस्य नाकिनां द्विषः पुरस्तादशुभोपदेशिनी ।
अगाधदुःखाम्बुधिमध्यमज्जनं बभूव चोत्पातपरम्परा तदा ॥१३॥

And in front of the enemy of the gods, there occurred a series of evil portents that augured that he would be plunged into the ocean of misery. (13).

आगामिदेत्याशनकेलिकांक्षिणी कुपक्षिणां घोरतरा परम्परा ।
दधौ पदं व्योम्नि सुरारिवाहिनीरुपयुर्पयैत्य निवारितातपाः ॥१४॥

And flights of dreadful and evil birds, expecting a feast of the corpses of the demons rose high into the sky, without warding off the sun's heat. (14).

मुहुर्विभग्नातपवारणध्वजश्चलद्वाराधूलिकलाकुलेक्षणः ।
घृताश्वमातङ्गमहारथाकरणवेक्षणोऽभूत्प्रसभं प्रभञ्जनः ॥१५॥

A stormy wind arose, which broke the banners that warded off the heat, that made it impossible for the eyes to see on account of the dust from the earth, making it

impossible for men to see the numerous horses, the elephants and the great chariots, that were shaken by it. (15).

सद्यो विभिन्नाञ्जनपुञ्जतेजसो मुखैर्विषाग्निं विकिरन्त उच्चकैः ।
पुरः पथोऽतीत्य महाभुजंगमा भयंकराकारभृतो भृशं ययुः ॥१६॥

Great pythons of terrific forms, who were as lustrous as pounded antimony, hurling forth poisonous flames from their mouths, crossed the path ahead and frequently went along. (16).

मिलन्महाभीमभुजंगभीषणं प्रभुर्दिनानां परिवेषमादधौ ।
महासुरस्य द्विषतोऽतिमत्सरादिवान्तमासूचयितुं भयंकरः ॥१७॥

The lord of day (the sun) assumed a halo, dreadful as several huge serpents, meeting together as if to suggest the death of the enemy, the great Asura, and so was very frightening. (17).

त्वेषामधीशस्य पुरोऽधिमण्डलं शिवाः समेताः परुषं ववाशिरे ।
सुरारिराजस्य रणान्तशोणितं प्रसह्य पातुं द्रुतमुत्सुका इव ॥१८॥

In the orb of the sun, female jackals, coming together ahead of it, cried rancorously, as if to drink forcibly, and quickly the blood of the Asura, as he fell on the battle-field. (18).

दिवापि तारास्तरलास्तरस्थिनीः परापतन्तीः परितोऽयं वाहिनीः ।
विलोक्य लोको मनसा व्यचिन्तयत्प्राणव्ययान्तं व्यसनं सुरद्विषः ॥१९॥

And round the armies, even by day the people saw
CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

the quivering stars falling with force, and thought that the end of the enemy of the gods was near. (19).

ज्वलद्भिरुज्झरन्निभतः प्रभाभरैरुद्भासिताशेषदिगन्तराम्बरम् ।

रवेण रौद्रेण हतन्तदारणं पथात् वज्रं नभसो निरम्बुदात् ॥२०॥

And there fell from a cloudless sky, a thunderbolt, illumining the sky around in all the quarters by highly flaming lustres, and rending the hearts, with its frightening noise. (20).

ज्वलद्भिरुज्झरन्निभतः प्रभाभरैरुद्भासिताशेषदिगन्तराम्बरम् ।

धूमं ज्वलन्तो व्यसृजन्मुखै रजो दधुदिशो रासभकण्ठघूसरम् ॥२१॥

The sky rained down masses of burning cinders thickly together with bones and blood, and the quarters hurled flaming and smoke-like dust from the openings, of the colour of an asse's neck. (21).

निर्घातघोषो गिरिशृङ्गातनो घनोऽम्बराशाकुहरोदरंभरिः ।

बभूव भूम्ना श्रुतिभित्तिभेदनः प्रकोपिकालाजितगजितर्जनः ॥२२॥

The roar of lightning, threatening like the roar of the irate Yama, rending the peaks of mountains, and filling the inside of the hollows of the sky and quarters, greatly rent the walls of the ears. (22).

स्खलन्महेभं प्रपतत्तुरङ्गमं परस्परादिलुब्धनं सगन्ततः ।

प्रकुम्भदम्भोघिविभिन्नभूषरादूबलं द्विषोऽभूद्वनिप्रकम्पात् ॥२३॥

And through the quaking of the earth and the splitting of mountains by the agitating ocean, the army of the enemy

had its horses falling and its soldiers rushing into each other, all round. (23).

ऊर्ध्वोक्तास्या रविदत्तदृष्टयः समेत्य सर्वे सुरविद्विषः पुरः ।
श्वानः स्वरेण श्रवणान्तशातिना मिथो रुदन्तः कक्षणेन निर्ययुः ॥२४॥

All dogs coming together and raising their heads towards the sun, bayed aloud with a loud sound so as to split the inside of the ear, and wept together and piteously slunk away before the enemy of the gods. (24).

अपोति पश्यन्परिणामदारुणं महत्तमां गाढमरिष्टसंततिम् ।
दुर्देवदष्टो न खलु न्यवर्तत क्रुधा प्रयाणव्यवसायतोऽसुरः ॥२५॥

On seeing the very great series of ill-boding omens, bitten by ill-luck, the Asura did not in anger retreat from his endeavour of marching (against the enemy). (25).

अरिष्टमाशङ्क्य विपाकदारुणं निवार्यमाणोऽपि बुधैर्महासुरः ।
पुरः प्रतस्थे महतां वृथा भवेदसद्ग्रहान्धस्य हितोपदेशनम् ॥२६॥

Although fearing disaster, terrible in its effect and although dissuaded by the gods, he marched forth; the counsel of the great is lost upon those who are blinded by a thoughtless resolve. (26).

क्षितौ निरस्तं प्रतिकूलवायुना तदीयचामीकरघर्मवारणम् ।
रराज मृत्योरिव पारणाविधौ प्रकल्पितं हाटकभाजनं महत् ॥२७॥

And his golden umbrella, which shaded him from the sun, was flung on to the earth by an adverse wind, and

there shone as a big golden vessel to satisfy the hunger of the god of death. (27).

विजानता भाविशिरोनिकृंतनं प्रज्ञेन शोकादिव तस्य मौलिना ।
मुहुर्गलद्भिस्तरलैरलंतरामरोदि मुक्ताफलवाष्पबिन्दुभिः ॥२८॥

And his wise coronet, anticipating the imminent lopping of Tāraka's head, wept bitterly as through sorrow, with tears in the form of quick-dropping pearls. (28).

निवार्यमाणैरभितोऽनुयायिभिर्ग्रहीतुकामैरिव तं मुहुर्मुहुः ।
अपाति गृध्रैरभि मौलिमाकुलैर्भविष्यदेतन्मरणोपदेशिभिः ॥२९॥

The vultures swooped upon his head, going round him, desirous of often grasping him, prognosticating that his time of death was nigh. (29).

सद्यो निकृताञ्जनसोदरद्युतिं फणामणिप्रज्वलदंशुमंडलम् ।
निर्यद्विषोत्कानलगर्भफूत्कृतं ध्वजे जनस्तस्य महाहिमैक्षत ॥३०॥

And above his banner people saw a great serpent, of the colour of antimony freshly pounded, with the circle of the light of the gem on his hood flaming, his hissings full of the fire of poison issuing as if from firebrands of poison. (30).

रथाश्वकेशावलिकर्णचामरं ददाह बाणासनबाणबाणधीन् ।
अकाण्डतश्चण्डतरो हुताशनस्तस्यातनुस्यन्दनधुर्यगोचरः ॥३१॥

A great fire blazing up, all of a sudden, burnt up the hair and the Cāmaras of the horses of his chariot and the quivers of the arrows of his bow, appearing at the opening of his chariot. (31).

इत्याद्यरिष्टैरशुभोपदेशिभिविहन्यमानोऽप्यसुरः पुनः पुनः ।

यदा मदान्धो न गतान्यवर्तताम्बरात्तदाभून्मरुतां सरस्वती ॥३२॥

Though time and again, impeded by such evil portents, the Asura did not retreat from marching forth; there was heard from the sky, the voice of gods. (32).

मदान्ध मा गा भुजदंडचण्डिमावलेपतो मन्मथहन्तृसूनुना ।

सुरैः सनाथेन पुरंदरादिभिः समं समन्तात्समरं विजित्वरैः ॥३३॥

"Oh, thou, blinded by conceit, do not proceed to fight with the all-conquering gods, Indra and others, led by the son of the destroyer of Manmatha, (thou) actuated by the overweening pride of thy puissant arms. (33).

गुहोऽसुरैः षड्दिनजातमात्रको निदाघधामेव निशातमोभरैः ।

विषह्यते नाभिमुखो हि सङ्गरे कृतस्त्वया तस्य समं विरोधिता ॥३४॥

Guha, who was born only six days ago, will not tolerate you confronting him in battle, like the sun, the insipidated darkness of the night; whence can there be your hostility towards him? (34).

अभ्रलिहैः शृङ्गशतैः समंततो दिक्चक्रवालैः स्थगितस्य भूभुतः ।

क्रौञ्चस्य रंघ्रं विशिखेन निर्ममे येनाहवस्तस्य सह त्वया कुतः ॥३५॥

लब्ध्वा धनुर्वेदमनङ्गविद्विषस्त्रिःसप्तकृत्वः समरे महीभुजाम् ।

कृत्वाभिषेकं रुधिरांबुभिर्घनैः स्वक्रोधवर्द्ध शमयांबभूव यः ॥३६॥

How do you think of fighting one, who bored with his arrows a hole in the Krauñca mountain that was hidden by sky-scouring peaks, and by the circle of quarters,

and who learnt the archer's craft from the enemy of Ananga, and who quenched the fire of his wrath by bathing the battle-field with the thick blood of Kṣatriyas, thrice-seven times. (35-36).

न जामदग्न्यः क्षयकालरात्रिकृत्स क्षत्रियाणां समराय वत्सगति ।
येन त्रिलोकीमुभटेन तेन कुतोऽवकाशः सह विग्रहग्रहे ॥३७॥

Since even Jāmadagnya, the dread night of death to the Kṣatriyas, dare not move to fight this one warrior in the three worlds, whence can there be any occasion for them to fight him ? (37).

त्यजाशु गर्वं मदमूढ मा स्म गाः स्मरारिसूनोर्द्वरक्षक्तिगोचरम् ।
तमेव नूनं शरणं ब्रजाधुना जगत्सुवीरं स क्षिराय जीव तत् ॥३८॥

Oh, thou inebriated through pride, do not fall under the strong power of the son of the enemy of Smara; go and throw thyself on the protection of that one great warrior in the world, so that thou mayest live long." (38).

श्रुत्वेति वाचं वियतो गरीयसीं क्रोधादहंकारपरो महासुरः ।
प्रकम्पिताशेषजगत्त्रयोऽपि सन्नकम्पतोच्चैर्दिवसभ्यधाच्च सः ॥३९॥

Having heard these weighty words of the gods from heaven, the great Asura, bloated with pride, who made even all the three worlds tremble through fear, himself trembled and in anger loudly addressed the gods in heaven thus : (39).

किं ब्रूथ रे व्योमधरा महासुराः स्मरारिसूनुप्रतिपक्षवर्तिनः ।
मदीयबाणघ्नरावेदना हि साऽधुना कथं विस्मृतिगोचरीकृता ॥४०॥

“What say you ? Ye gods, taking sides with the son of the enemy of Smara; how dare you forget now the pain of the wounds caused by my shafts? (40).

कटुस्वरैः प्रालपथाम्बरस्थिताः शिशोर्बलात्षड्विनजातकस्य किम् ।
इवानः प्रमत्ता इव कार्तिके निशि स्वरं वनान्ते मृगधूर्तका इव ॥४१॥

Oh ye, gods, why do you prattle with a bitter voice on account of the prowess of a child, born only six days ago, like maddened hounds of a Kārttika night, or like wily deer barking in the forest ? (41).

सङ्गेन वो गर्भतपस्विनः शिशुर्वराक एवोऽन्तमवाप्स्यति ध्रुवम् ।
अतस्करस्तस्करसङ्गतो यथा तद्वो निहन्मि प्रथमं ततोऽप्यमुम् ॥४२॥

By association with you, the child pitiable from birth, will surely meet its death, as an innocent person in association with thieves; so I will kill you first and then this child. (42).

इतीरयत्युग्रतरं महासुरे महाकृपाणं कलयत्यलं क्रुधा ।
परस्परोत्पीडितजानवो भयान्नभश्चरा दूरतरं बिबुध्वुः ॥४३॥

When the great Asura had spoken thus in a very gruff voice and vigorously flourished his big sword in anger, the gods took to their heels, and mutually bruising their knees quickly ran a great distance. (43).

ततोऽबलेपाद्विकटं विहस्य स व्यघत्त कोशादसिमुत्तमं बहिः ।
रथं द्रुतं प्रापय वासवान्तिकं नन्दित्यवोचन्निजसारथिं रथी ॥४४॥

Then seated in his chariot, he laughed rancorously, and then unleashed his good sword from its scabbard, and then

asked his charioteer to drive his chariot to where Vāsava was. (44).

मनोतिवेगेन रथेन सारथिप्रणोदितेन प्रचलन्महासुरः ।
ततः प्रपेदे सुरसैन्यसागरं भयंकराकारमपारमग्रतः ॥४५॥

Then the great Asura, driving in his chariot, steered by his charioteer, reached ahead the ocean of the godly hosts of frightening dimensions. (45).

पुरः सुराणां पृतनां प्रथीयसीं विलोक्य वीरः पुलकं प्रमोदजम् ।
बभार भूम्नाथ स बाहुदण्डयोः प्रचण्डयोः संगरकेलिकौतुकी ॥४६॥

Seeing before him the great army of the gods, the warrior bore upon his mighty arms, thrills of pleasure, being eager for battle. (46).

ततो महेन्द्रस्य चराश्रमूचरा रणान्तलीलारभसेन भूयसा ।
पुरः प्रचेलुर्मनसोऽतिवेगिनो युयुत्सुभिः किं समरे विलम्ब्यते ॥४७॥

Then the emissaries of Indra, moving in the army, impelled by the impetuosity of sporting on the battle-field, moved forward with a speed, exceeding that of the mind; will they who desire to fight dilly-dally ? (47).

पुरःस्थितं देवरिपोश्चमूचरा बलद्विषः सैन्यसमुद्रमभ्ययुः ।
भुजं समुत्क्षिप्य परेभ्य आत्मनोऽभिधानमुच्चैरभितो न्यवेदयन् ॥४८॥

The emissaries of the enemy of the gods advanced to the ocean of Indra's army, and lifting up their arms, loudly announced their names to the enemies. (48).

पुरोगतं दैत्यचमूहार्णवं दृष्ट्वा परं चुक्षुभिरे महासुराः ।
पुरारिसूनोरनयनैककोणके ययुर्भटास्तस्य रणेऽवहेलया ॥४६॥

The great gods were greatly agitated on seeing the demon's army, and through scorn of battle, the hostile warriors were comfortably contained in a corner of the eye of Kumāra, the son of the enemy of the cities, out of utter contempt for the battle. (49).

द्विषद्बलत्रासविभीषिताश्चमूर्दिवोकसामन्धकशत्रुनन्दनः ।
अपश्यदुद्दिश्य महारणोत्सवं प्रसादपीयूषधरेण चक्षुषा ॥५०॥

The son of the enemy of Andhaka cheered with an ambrosial glance of his eye, with a view to encouraging for the great struggle, the godly hosts who were frightened by the army of the great Asura, as it worried them. (50).

उत्साहिताः शक्तिधरस्य दर्शनान्मृधे महेन्द्रप्रमुखा मखाशनाः ।
अहं मृधे जेतुमरीनरीरमन्न कस्य वीर्याय वरस्य संगतिः ॥५१॥

The gods, the eaters of oblations offered in sacrifices, were emboldened in battle at the sight of the wielder of Śakti, enjoyed saying "I shall fight the enemy in battle". Whose spirit is not cheered in the company of the great ? (51).

परस्परं वज्रधरस्य सैनिका द्विषोऽपि योद्धुं स्वकरोद्धृतायुधाः ।
वैतालिकश्चाविततारविक्रमाभिधानमीयुर्विजयैषिणो रणे ॥५२॥

The soldiers of Indra and his enemy, wielding weapons to conquer their enemies, clashed together, their names and exploits being loudly announced by heralds. (52).

संग्रामं प्रलयाय संनियततो वैलामतिक्रामतो

धुन्दारासुरसैन्यसागरयुगस्याशेषदिग्ध्यापिनः ।

कालातिथ्यभुजो बभूव बहलः कोलाहलः क्रोषणः

शैलोत्तालतटीविघट्टनपटुर्ब्रह्माण्डकुक्षिभरिः ॥५३॥

The two armies of the gods and the Asuras respectively, transgressing all limits, sought to annihilate each other in battle; they had pervaded all the quarters; a great outcry was raised by them adept in rending the high sides of mountains and the hollows of Brahmā's creation, as they enjoyed the hospitality of the god of death. (53.)

षोडशः सर्गः

अथान्योन्यं विमुक्तास्त्रशस्त्रजालैर्भयंकरैः

युद्धमासीत्सुनासीरसुरारिबलयोर्महत् ॥१॥

And a great battle ensued between the hosts of the gods and the demons, as they hurled terrific missiles and weapons against one another. (1).

पत्तिः पत्तिमभीयाय रणाय रथिनं रथी ।

तुरंगस्थं तुरंगस्थो दन्तिस्थं दन्तिनि स्थितः ॥२॥

An infantry-man attacked an infantry-man, a warrior in a chariot another of his kind, a horseman another horseman, and one mounted on an elephant another of his kind. (2).

युद्धाय धावतां धीरं वीराणामितरेतरम् ।
वैतालिकाः कुलाधीशा नामान्यलभुदाहरने ॥३॥

As the warriors solemnly advanced to meet their rivals, the bards, the ornaments of their race, announced their names so as to laud them. (3).

पठतां बन्दिवृन्दानां प्रवीरा विक्रमावलीम् ।
क्षणं विलम्ब्य चित्तानि ददुर्गुद्वोत्सुकाः पुरः ॥४॥

As the bards sang the series of exploits of the warriors, they hung awhile, and gave ear to the songs, although they were to fight. (4).

संग्रामानन्दवर्धिष्णौ विग्रहे पुलकाञ्चिते ।
आसीत्कवचविच्छेदो वीराणां मिलतां मिथः ॥५॥

As the warriors encountered one another, their coats of mail burst open as their bodies expanded through joy of battle as they were covered with horripilation. (5).

निर्दयं खङ्गभिन्नेभ्यः कवचेभ्यः समुत्थितैः ।
आसन्व्योमदिशस्तूलैः पलितैरिव पाण्डुराः ॥६॥

As the coats of mail were cruelly torn to shreds by swords, there flew out of them balls of cotton, which made the quarters of the sky grey, as with white hair. (6).

खङ्गा रुधिरसंलिप्ताश्रण्डांशुकरभासुराः ।
इतस्ततोऽपि वीराणां विद्युतां वैभवं दधुः ॥७॥

The swords of the warriors smeared with blood, shone

like the rays of the sun, and flashed about like lightning streaks. (7).

विसृजन्तो मुखैर्ज्वाला भीमा इव भुजंगमाः ।
विसृष्टाः सुभटै रुष्टैर्व्योम व्यानशिरे शराः ॥८॥

Discharged by good warriors who were angry, the arrows, which seemed to hurl forth blazing meteors like terrific serpents, pervaded the quarters. (8).

बाढं वपूंषि निर्भिद्य धन्विनां निघ्नतां मिथः ।
अशोणितमुखा भूमिं प्राविशन्दूरमाशुगाः ॥९॥

As the archers killed one another, their arrows, penetrating their bodies, had their tips, unsmeared by blood, and penetrated the earth to a great depth. (9).

निर्भिद्य दन्तिनः पूर्वं पातयामासुराशुगाः ।
पेतुः प्रवरयोधानां प्रीतानामाहवोत्सवे ॥१०॥

In that festival of battle, the arrows of great warriors penetrated the tuskers and filled them and then fell to earth themselves. (10).

ज्वलदग्निमुखैर्बाणैर्नोरन्ध्रै रितरेतरम् ।
उच्चैर्द्वैमानिका व्योम्नि कीर्णै दूरमपासरन् ॥११॥

When dense volleys of arrows had covered the sky thickly, the gods quickly receded from it. (11).

विभिन्नं धन्विनां बाणैर्व्यथार्तमिव विह्वलम् ।
ररास विरसं व्योम श्येनप्रतिरवच्छलात् ॥१२॥

Riddled with the shafts of archers, the sky was as if overwhelmed with misery, and, as it were, bellowed viciously through the cries of hawks. (12).

चापैराकर्णमाकृष्टैर्विमुक्ता दूरमाशुगाः ।
अधावन्रुधिरास्वादलुब्धा इव रणेषिणाम् ॥१३॥

The arrows, discharged by archers from bows, drawn back to the ends of their ears, discharged to a great distance, ran as if thirsty for blood of the fighters. (13).

गृहीताः पाणिभिर्वीरैर्विकोशाः खङ्गराजयः ।
कान्तिजालच्छलादाजौ व्यहसन्संमदादिव ॥१४॥

The series of scabbardless swords, flourished by warriors, seemed to laugh, through great joy under the guise of a network of their splendour on the field of battle. (14).

खङ्गाः शोणितसंदिग्धा नृत्यन्तो वीरपाणिषु ।
रजोघने रणेऽनन्ते विद्युतां वैभवं दधुः ॥१५॥

Swords, dancing in the hands of warriors, and smeared with blood on that ample battle-field filled with dust, bore the splendour of lightning. (15).

कुन्ताश्रकाशिरे चंडमुल्लसन्तो रणार्थिनाम् ।
जिह्वाभोगा यमस्येव लेलिहाना रणाङ्गणो ॥१६॥

The lances of warriors flashing fiercely, shone on the battle-field, like the lolling tongues of the god of death. (16).

प्रज्वलत्कान्तिचक्राणि चक्राणि वरचक्रिणाम् ।
 द्रष्टुं शुभमण्डलश्रीणि रणव्योमनि बभ्रमुः ॥१७॥

The wheels of the chariots of great warriors, which flashed with flaming circle of light, and having the splendour of the sun's sphere, whirled on the battlefield of the sky. (17).

केचिद्वीरैः प्रणादैश्च वीराणामभ्युपेयुषाम् ।
 निपेतुः क्षोभतो बाहादपरे सुमुहुर्मदात् ॥१८॥

Some warriors were thrown off their mounts, by the agitation caused by the deep outcries of charging warriors, and others, through intoxication. (18).

कश्चिदस्यागते वीरे जिघांसौ मुदमादयो ।
 परावृत्य गते क्षुब्धे विषमादाहवप्रियः ॥१९॥

A certain warrior was overjoyed to find another come to kill him, and agitated at sight of him, felt sad to find him slink away from him, fond of battle, as he was. (19).

बहुभिः सह युद्ध्वा वा परिभ्रम्य रणोत्बणाः ।
 उद्दिश्य तानुपेयुः केऽपि ये पूर्ववृत्ता रणे ॥२०॥

Warriors, bold in battle, having engaged many in fight, turning round, approached those again, whom they had fought before. (20).

अभितोऽभ्यागतान्योद्धुः वीरान्रणमदोद्धतान् ।
 प्रत्यनन्दम्भजादण्डरोमोद्गमभृतो भटाः ॥२१॥

Warriors, bearing horripilation on their puissant arms, met in battle all those who came from all sides to encounter them,—warriors, who were maddened by pride for battle. (21).

शस्त्रभिन्नेभकुम्भेभ्यो मौक्तिकानि च्युतान्यधः ।
अध्याह्नवक्षेत्रमुत्तकीर्तबीजांकुरश्रियम् ॥२२॥

The pearls that had dropped down from the temples of elephants riven with swords fell on the field of battle; both were like the sprouts of the seeds of glory, sown in that field. (22).

वीराणां विषमैर्घोषैर्विद्रुता वारणा रणे ।
शास्यमाना अपि त्रासाद्भ्रजुषूतांकुशा दिशः ॥२३॥

The elephants that ran amuck on the battle-field, though controlled by their mahouts, frightened by the wild cries of the fighters, ran to the ends of quarters, despite the goads. (23).

रणे बाणगणैर्भिन्ना भ्रमन्तो भिन्नयोधिनः ।
निममज्जुमिलद्रक्तनिम्नगासु महागजाः ॥२४॥

The great elephants, riddled by volleys of shafts, wandering without their mahouts who had been killed, dived into rivers of blood commingling. (24).

अपारेऽसृक्सरित्पूरे रथेषूच्चैस्तरेष्वपि ।
रथिनोऽभिरिपुं क्रुद्धा हुंकृतैर्व्यसृजञ्छरान् ॥२५॥

Even the high chariots, as they were immersed in very

deep rivers of blood, the warriors inside them, angrily and with deep grunts, discharged arrows against their enemies. (25).

खङ्गनिलूनमूर्धानो व्यापतन्तोऽपि वाजिनः ।

प्रथमं पाययामासुरसिना दारितानरीन् ॥२६॥

The warriors whose heads were lopped [off by swords, although they fell from horses felled the enemies, quartered by swords. (26).

वीराणां शस्त्रभिन्नानि शिरांसि निपतन्त्यपि ।

अधावन्दन्तदष्टोष्ठभीमान्यभिरिपुं क्रुधा ॥२७॥

The heads of warriors, cut off by weapons, even though they fell, pursued the enemy, looking fierce as they bit the lower lip with the teeth. (27).

शिरांसि वरयोधानामर्धचन्द्रहतान्यलम् ।

आददाना भृशं पादैः श्येना व्यानशिरे नभः ॥२८॥

And hawks, holding in their claws, the heads of warriors cut by crescent-head arrows, pervaded the skies. (28).

क्रोधादभ्यापतद्वन्तिदन्तारूढाः पदातयः ।

अश्वारोहा गजारोहप्राणान्प्रासैरपाहरन् ॥२९॥

The infantry soldiers and horsemen, angrily climbed the tusks of elephants, who were attacking them and smote their mahouts with Prāsas. (29).

शस्त्रच्छिन्नगजारोहा विभ्रमन्त इतस्ततः ।

युगान्तवातचलिताः शैला इव गजा बभुः ॥३०॥

The elephants, whose mahouts were killed by weapons, wandering about, appeared like mountains, shaken by winds of acon. (30).

मिलितेषु मिथो योद्धुः दन्तिषु प्रसभं भटाः ।

अगृह्णन्ध्यमानाश्च शस्त्रैः प्राणान्परस्परम् ॥३१॥

Warriors mounted on elephants encountered others, and forcibly as they fought, took each other's life with their weapons. (31).

रुषा मिथो मिलद्दन्तिदन्तसंघर्षजोऽनलः ।

योधाञ्शस्त्रहतप्राणानदहत्सहसाऽरिभिः ॥३२॥

The fire which was caused by the mutual clashing of the tusks of elephants, who angrily encountered one another, burnt down warriors all of a sudden, killed by their weapons, by their enemies. (32).

आक्षिप्ता अपि दन्तीन्द्रैः कोपनैः पतयः परम् ।

तदसूनहरन्खड्गघातैः स्वस्य पुरः प्रभोः ॥३३॥

The infantry-men, who were hurled with their trunks by great and angry elephants, killed them by strokes of swords, before their masters. (33).

उत्क्षिप्य करिभिर्दूरान्मुक्तानां योधिनां दिव्नि ।

प्रापि जीवात्मभिर्दिव्या गतिर्वा विग्रहैर्मही ॥३४॥

The souls of warriors, flung up far into the sky, attained heaven, while their bodies fell to the earth. (34).

खड्गैर्धवलधारालैर्निहत्य करिणां करान् ।
तैर्भुवापि समं विद्वान्संतोषं न भटा ययुः ॥३५॥

The warriors were not satisfied by only lopping the trunks of elephants with swords with their white edges, although they were felled to the ground. (35).

आक्षिप्याभिदिवं नीताः पत्तयः करिभिः करैः ।
दिव्याङ्गनाभिरादातुं रक्ताभिर्द्रुतमीषिरे ॥३६॥

The infantry-soldiers, that were snatched up by the elephants with their trunks, and flung towards the heaven were quickly sought after by the nymphs of heaven, that were smitten with love. (36).

धन्विनस्तुरगारूढा गजारोहाञ्छरैः क्षतान् ।
प्रत्येच्छन्मूर्च्छितान्भूयो योद्धुमाश्वसतश्चिरम् ॥३७॥

Archers, mounted on horses desired the warriors wounded by arrows, and fainted, to revive, and waited for them. (37).

क्रुद्धस्य दन्तिनः पत्तिर्जिघृक्षोरसिना करम् ।
निभिद्य दन्तमुसलावारुरोह जिघृक्षया ॥३८॥

An infantry-soldier, who desired to cut the lower part of the tusks of an attacking elephant, ascended his pestle-like tusk, with a view to taking it. (38).

खड्गेन मूलतो हत्वा दन्तिनो रदनद्वयम् ।

प्रातिपक्ष्ये प्रविष्टोऽपि पदातिनिरगाद्द्रुतम् ॥३९॥

An infantry-soldier, who had penetrated the ranks of the enemy, having cut from the very root, the two tusks of an elephant, quickly withdrew from those ranks. (39).

करेण करिणा वीरः सुगृहीतोऽपि कोपिना ।

असिनाऽसूञ्जहाराशु तस्यैव स्वयमक्षतः ॥४०॥

A warrior, although seized by an infuriated elephant with his trunk, quickly killed him with his sword, himself remaining unwounded. (40).

तुरंगी तुरगारूढं प्राप्तेनाहत्य वक्षसि ।

पततस्तस्य नाज्ञासीत्प्रासघातं स्वके हृदि ॥४१॥

A warrior, mounted on the horse of a horseman, who was struck with Prāsa, struck him in the breast and did not realise that he himself was struck in the breast by that warrior, as he fell. (41).

द्विषा प्रासहतप्राणो [वाजिपृष्ठदृढासनः ।

हस्तोद्घृतमहाप्रासो भुवि जीवन्निवाभ्रमत् ॥४२॥

A certain warrior, though killed by his foe with his Prāsa, keeping firmly to his seat, on his horse, wielding a big Prāsa in his hand, wandered over the earth, as if he was alive. (42).

तुरंगसादिनं शस्त्रहतप्राणं गतं भुवि ।

अबद्धोऽपि महावाजी न साधुनयनोऽप्यजत् ॥४३॥

A big horse with tears in its eyes, although free, waited for his rider, felled dead on the ground, to revive: (43).

भल्लेन क्षितधारेण भिन्नोऽपि रिपुणाश्वगः ।

नामूर्च्छत्कोपतो हन्तुमियेष प्रपतन्नपि ॥४४॥

A horseman, although pierced by his enemy, with a sharpened lance, did not fall into a swoon, and although falling down, desired to kill his foe. (44).

मिथः प्रासाहतौ वाजिच्युतौ भूमिगतौ रुषा ।

क्षस्त्र्या युयुधतुः कौचित्केशाकेशि भुजाभुजि ॥४५॥

The warriors, struck mutually by Prāsa, and felled to the earth, fought angrily with daggers, by pulling each other by the hair, and by fighting one another with bare arms. (45).

रथिनो रथिभिर्बाणैर्हृतप्राणा दृढासनाः ।

क्षतकामुकसंधानाः सप्राणा इव मेनिरे ॥४६॥

The warriors in chariots killed their rivals in chariots with arrows but who, keeping firm in their seats, and losing their hold on their bows, were thought by them to be alive. (46).

न रथी रथिनं भूयः प्राहरच्छस्त्रमूर्च्छितम् ।

प्रत्याश्वसन्तमन्विच्छन्नातिष्ठद्युधि लोभतः ॥४७॥

A warrior in a chariot, did not strike another, swooning under a blow from a weapon, but out of itching for fight, waited for him to revive. (47).

अन्योन्यं रथिनौ कौचिद्गतप्राणौ दिवं गतौ ।

एकामप्सरसं प्राप्य युयुधाते वरायुधौ ॥४८॥

Two other warriors in chariots, who killed one another, armed as they were with godly weapons, ascended to the heavens, and there had altercations for the hand of the self-same nymph. (48).

मिथोऽर्धचन्द्रनिलू नमूर्धनौ रथिनौ रुचा ।

खेचरौ भुवि नृत्यन्तौ स्वकबन्धावपश्यताम् ॥४९॥

Two warriors in chariots, who had cut each other's heads with crescent-tipped arrows, shining brightly, saw their torsos, falling to the earth while they themselves were wandering in the sky. (49).

रणाङ्गणे शोणितपङ्कपिच्छिले कथं कथंचिन्ननृजुर्तायुधाः ।

नदत्सु तूर्येषु परेतयोषितां गणेषु गायत्सु कबन्धराजयः ॥५०॥

Lines of headless trunks, wielding weapons in their hands, danced somehow on the battle-field which was clammy with blood-wetted mud, while musical instruments were sounding and a multitude of the wives of ghouls were singing. (50).

इति सुररिपुर्वृत्ते युद्धे सुरासुरसैन्ययोः

रथिरसरितां मज्जद्दन्तिव्रजेषु तटेष्बलम् ।

अरुणनयनः क्रोधाद्भूमभ्रमद्भ्रुकुटीमुखः

सपदि ककुभामीशानम्यागमत्स युयुत्सया ॥५१॥

While thus the godly and Asura hosts clashed, and

while on the banks of rivers of blood, elephants were sunk deep, Tāraka, the enemy of the gods, his eyes red through anger, and his eye-brows moving threateningly, immediately advanced to the guardian of the quarters and others, to fight with them. (51).

सप्तदशः सर्गः

दृष्ट्वाभ्युपेतमथ दैत्यपतिं पुरस्ता-
त्संग्रामकेलिकुतुकेन घनप्रमोदम् ।
योद्धुं मदेन मिमिलुः ककुभामघोशा
बाणान्धकारितदिगम्बरगर्भमेत्य ॥१॥

Seeing before them the Lord of demons advancing, greatly rejoicing through delight in the sport of battle, and who darkened the sky with volleys of arrows, the guardians of the quarters, proudly came together for fighting the demonlord, who had advanced to them. (1).

देवद्विषां परिवृढो विकटं विहस्य
बाणावलीभिरमरान्विकटान्ववर्ष ।
शैलानिव प्रवरवारिधरो गरिष्ठा-
नद्भिः पराभिरथ गाढमनारताभिः ॥२॥

The leader of the enemies of the gods laughed rancorously and showered the gods with dreadful volleys of arrows, like a great cloud, mountains, with profuse unremitting and excellent showers. (2).

जम्भद्विषत्प्रभृतिदिक्पतिचापमुक्ता

बाणाः शिता दनुजनायकबाणसङ्घान् ।

अह्नाय ताक्ष्यनिवहा इव नागपूगान्

सद्यो विचिच्छिदुरलं कणशो रणान्ते ॥३॥

The volleys of the sharp arrows of the gods shot from their bows, snapped to smithereens the volleys of arrows of the leader of demons, like flights of Garuḍa, immediately snapping into bits groups of snakes. (3).

तान्प्रज्वलत्फलमुखैर्विषमैः सुरारि-

नामाङ्कितैः पिहितदिग्गगनान्तरालैः ।

आच्छादितस्तृणचयानिव हव्यवाह-

श्चिच्छेद सोऽपि सुरसैन्यशराञ्शरौघैः ॥४॥

The enemy of the gods, snapped to bits, the volleys of arrows of the army of the gods, with his arrows tipped with flaming iron points and with his name inscribed on them, and that covered the spaces between quarters, like unto fire, sheaves of grass, that cover them. (4).

दैत्येश्वरो ज्वलितरोषविशेषभीमः

सद्यो मुमोच युधि यान्विशिखान्सहेलः ।

ते प्रापुरुद्भटभुजंगमभीमभावं

गाढं बबन्धुरपि तांस्त्रिदशेन्द्रमुख्यान् ॥५॥

The arrows which the Lord of the demons, looking terrific with flaming anger, shot with ease, immediately turned into frightful serpents, and firmly bound the principal gods. (5).

ते नागपाशविशिखैरसुरेण बद्धाः

श्वासानिलाकुलमुखा विमुखा रणस्य ।

दिङ्नायका बलरिपुप्रमुखाः स्मरारि-

सूनोः समीपमगमन्विपद-तहेतोः ॥६॥

The guardians of the quarters, of whom Indra was the principal, averse to fighting, were bound by the Asura with arrows, which were of the nature of nooses of serpents with their mouths full of the wind of breath, that stifled them, approached Kumāra, the son of Śiva, for ending their misery. (6).

दृष्टिप्रपातवशतोऽपि पुरारिसूनो-

स्ते नागपाशघनबन्धविपत्तिदुःखात् ।

इन्द्रादयो मुमुचिरे स्वयमस्य देवाः

सेवां व्यधुनिकटमेत्य महाजिगीषोः ॥७॥

Indra and others, who were relieved of the intense pains, caused by the misery of being tightly bound by the nooses of serpents, by Kumāra, by a mere glance at them, advanced to that great conqueror, and extolled him with words of praise. (7).

उद्दीप्तकोपदहनोऽथ सुरेन्द्रशत्रु-

रह्णाय सारथिमवोचत चण्डबाहुः ।

बद्धा मया सुरपतिप्रमुखाः प्रसह्य

बालस्य धूर्जटिसुतस्य निरीक्षणेन ॥८॥

मुक्ता बभूवुरधुना तदिमान्विहाय

कतस्म्यमु' समरभूमिपशुपहारम् ।

तत्स्यन्दनं सपदि बाहय शंभुसूनु'
द्रष्टाऽस्मि दर्पितभुजाबलमाहवाय ॥६॥

The enemy of Indra, with the flame of the fire of anger enkindled immediately, spoke to his charioteer, "The gods with Indra as their principal, bound by me, have been instantly released by the infant son of Dhūrjati, with a mere glance; so leaving these, I will offer him to the battleground, as a beast is offered in sacrifice; so immediately drive the chariot where the son of Śambhu is; I will encounter him who is proud of the strength of his arms in battle." (8-9).

तत्स्यन्दनः सपदि सारथिसंप्रणुन्नः
प्रक्षुब्धवारिधरधीरगभीरघोषः ।
चण्डश्चचाल दलिताखिलशत्रुसैन्य-
मांसास्थिशोणितविपङ्क्विलुप्तचक्रः ॥१०॥

His chariot, immediately driven by his charioteer, while it produced a deep and solemn sound, as that of the ocean in agitation, moved frighteningly, its wheels lost in the gory mud, caused by the flesh and bones of the troopers in the hostile army, struck down in battle. (10).

दृष्ट्वा रथं प्रलयवातचलद्गिरीन्द्र-
कल्पं दलद्बलविरावविशेषरोद्रम् ।
अभ्यागतं सुररिपोः सुरराजसैन्यं
क्षोभं जगाम परमं भयवेपमानम् ॥११॥

The army of Indra, trembling through fear, was

greatly agitated at sight of the chariot, looking the mountain Himālaya, shaken by the winds of dissolution, and looking especially terrific owing to the hubbub of his enemy's army, that was being killed. (11).

प्रक्षुभ्यमाणमवलोक्य दिगीशसैन्यं
 शंभोः सुतं कलहकेलिकुतूहलोत्कम् ।
 उद्दामदोःकलितकामुं कदण्डचण्डः
 प्रोवाच वाचमुपगम्य स कार्तिकेयम् ॥१२॥

Seeing that the army of the guardians of the quarters was agitated, the Asura, fierce-looking with his puissant arms, wielding the heavy bow-staff, advanced to Kārttikeya, the son of Śiva, spoiling for the sport of war, and addressed him thus :— (12).

रे शंभुतापसशिशो बत मुञ्च मुञ्च
 दोर्दपमत्र विरम त्रिदिवेन्द्रकार्यात् ।
 शस्त्रैः किमत्र भवतोऽनुचितैरतीव
 बालत्वकोमलभुजातुलभारभूतैः ॥१३॥

“Oh, the son of the anchorite Śiva, give up the pride of arms in respect of me; cease from doing this good office to Indra; what could your weapons avail here, which are improper for your very delicate infant hands and a burden unto them ? (13).

एवं त्वमेव तनयोऽसि गिरीशगौर्योः
 किं यासि कालविषयं विषमैः शरैर्मै ।
 संग्रामतोऽपसर जीव पितुर्जनन्या-
 स्तूर्णं प्रविश्य वरमङ्गुलं विधेहि ॥१४॥

Thus, you are the only son of Girīśa and Gaurī, why do you fall into the domain of death, by my arrows; withdraw from the battle-field; sit in the lap of thy father and mother and make them feel blessed. (14).

सम्यक्स्वयं किल विमृश्य गिरीशपुत्र
जम्भद्विषोऽस्य जहिहि प्रतिपक्षमाशु ।
एष स्वयं पयसि मज्जति दुर्विगाहो
पाषाणनौरिव निमज्जयते पुरा त्वाम् ॥१५॥

Oh, son of Girīśa, think well for thyself, and quickly leave the side of Indra, the enemy of Jambha; he is sinking himself in waters unfordable like a boat, fashioned out of stones, and will draw thee along with himself." (15).

इत्थं निशम्य वचनं युधि तारकस्य
कम्पाधरो विकचकोकनदारुणाक्षः ।
क्षोभात्त्रिलोचनमुतो धनुरीक्षमाणः
प्रोवाच वाचमुचितां परिमृश्य शक्तिम् ॥१६॥

Having heard the words of Tāraka on the battle-field, Kumāra with his lips quivering, and his eyes red like a blooming red lotus, looked in agitation at his bow, and reflecting upon his own strength, addressed him in proper words :— (16).

दैत्याधिराज भवता यदवादि गर्वा-
त्तत्सर्वमप्युचितमेव तवैव किं तु ।
द्रष्टाऽस्मि ते प्रवर बाहुबलं वरिष्ठं
शस्त्रं गृहाण कुरु कामं कमाततज्यम् ॥१७॥

“Oh, sovereign Lord of Asuras, what thou didst say last in thy pride, is, indeed proper for thee; I shall (soon) feel the superior strength of thy arms; take up thy weapon, and put the string upon thy bow”. (17).

इत्युक्तवन्तमवदत्त्रिपुरारिपुत्रं

दैत्यः क्रुधौष्ठमधरं किल निर्विभिद्य ।

युद्धार्थमुद्रभटभुजाबलदपितोऽसि

बाणान्सहस्व मम सादितशत्रुपृष्ठान् ॥१८॥

The Asura, in anger, bit his lower lip, spoke to Kumāra, "You are conceited with the strength of your arms, and urged to fight; bear to be riddled by my arrows, that have struck the backs of my enemies." (18).

दुःप्रेक्षणीयमरिभिर्धनुराततज्यं

सद्यो विधाय विषमान्विशिखं न्यधत् ।

स क्रोधभीमभुजगेन्द्रनिभं स्वचापं

चण्डं प्रपञ्चयति जैत्रशरैः कुमारे ॥१६॥

Stringing his bow, dreadful to the eyes of his enemies, he immediately placed upon that bow, dreadful arrows which were frightful like an infuriated lord of serpents, and he aimed arrows, calculated to conquer, at Kumāra. (19).

करणन्तिमेत्य दितिजेन विकृष्यमाणं

कोदण्डमेतदभितः सुषुवे शरौघान् ।

व्योमाङ्गणे लिपिकरान्किरणप्ररोहः

सान्द्रै रशेषककुभां पलितं करिष्यात् ॥२०॥

The bow, stretched to the tip of the ear, sent forth volleys of arrows around him, strewing the courtyard of the sky, which made all the quarters white, as with grey hair. (20).

बाणैः सुरारिघनुषः प्रसृतैरनन्तै-

निर्घोषभीषितभटो लसदंशुजालैः ।

अन्धोक्ताखिलसुरेश्वरसैन्य ईश-

सूनुः कुतोऽपि विषयं न जगाम दृष्टेः ॥२१॥

By the innumerable arrows, shot from the bow of the enemy (arrows) of the end shining with numerous rays, which by their terrific whipping sound, had struck fear in the hearts of warriors and which veiled the hosts of the gods in darkness, the son of Īśa was nowhere to be seen by the eyes. (21).

देवेन मन्मथरिपोस्तनयेन गाढ-

माकर्णकृष्टमभितो घनुराततज्यम् ।

बाणानसूत निशितान्युधि यान्सुजैत्रां-

स्तैः सायका बिम्बिदरे सहसा सुरारेः ॥२२॥

The bow, stretched to the tips of the ears, after it was strung, by the son of Śiva, delivered sharp and conquering arrows in the battle which instantly snapped the arrows of the Asura. (22).

रेजे सुरारिशरद्बुद्दिनके निरस्ते

सद्यस्तरां निखिलखेचरखेदहेतौ ।

देवः प्रभाप्रभुरिव स्मरशत्रुसूनुः

प्रद्योतनः सुघनदुर्धरधामधामा ॥२३॥

When the cloudy day, caused by volleys of the arrows of the Asura, was dissipated instantly, which was the cause of the misery of all the gods, lord Kārttikeya, the abode of dazzling refulgence shone like the very resplendent sun. (23).

तत्राथ दुःसहतरं समरे तरस्वी

धामाधिकं दधति धीरतरं कुमारे ।

मायामयं समरमाशु महासुरेन्द्रो

मायाप्रचारचतुरो रचयांचकार ॥२४॥

There, in the battle, as Kumāra shone with a deeper splendour, the king of the Asuras, swift in fight, took to magical strategy in the battle, adept that he was in magical devices. (24).

अह्नाय कोपकलुषो विकटं विहस्य

व्यर्था समर्थं वरशस्त्रयुधं कुमारे ।

जिष्णुजंगद्विजयदुर्ललितः सहेलं

वायव्यमस्त्रमसुरो धनुषि न्यधत् ॥२५॥

The Asura, excited instantly with anger, laughing rancorously, and thinking that fighting with Kumāra with excellent weapons was futile, conceited by his conquest of the world, the conqueror, fixed with ease upon his bow an arrow, presided over by the god of wind. (25).

संधानमात्रमपि यस्य युगान्तकाल-

भूतभ्रमं परुषभीषणघोरघोषः ।

उद्धूतधूलिपटलैः पिहिताम्बराशः

प्रच्छन्नचण्डकिरणो व्यसरत्समीरः ॥२६॥

The very fixing of which on the bow caused in all beings great delirium and as a consequence of this, the wind howling in wild rage so as to frighten men, which veiled the quarters of the sky with clouds of dust blown up and which concealed the hot-rayed one (the sun), began to blow. (26).

कुन्दोज्ज्वलानि सकलातपवारणानि

धूतानि तेन मरुता सुरसैनिकानाम् ।

उड्डीयमानकलहंसकुलोपमानि

मेघाभधूलिमलिने नभसि प्रसन्नः ॥२७॥

That wind blew up the umbrellas white like Kunda flowers, of men-at-arms in the godly host, umbrellas resembled flights of swans, and floated upwards in the sky, which was dark with cloud like dust. (27).

विध्वस्य तेन सुरसैन्यमहापताका

नीता नभस्तलमलं नवमल्लिकाभाः ।

स्वर्गापिगाजलमहौघसहस्रलीलां

व्यातेनिरे दिवि सिताम्बरकैतवेन ॥२८॥

The huge flags of the godly host, shining like fresh jasmine flowers, had the grace of thousands of spurting tiny streams, of the river of heaven, under the guise of their white streamers. (28).

धूतानि तेन सुरसैन्यमहागङ्गां

स्रजः शतानि विधुराणि दलकुप्यानि ।

पेतुः क्षितौ कुपितवासववज्रलून-
पक्षस्य भूधरकुलस्य तुलां वहन्ति ॥२९॥

Herds of big elephants in the godly hosts, hundreds of them instantly distressed, were hurled by that wind, and fell to the earth, with their housings torn, resembling mountains, whose wings were lopped. (29).

तास्ताः खरेण मरुता रथराजयोऽपि
दोधूयमाननिपतिष्णुतुरंगमाश्र ।
विक्षस्तसारथिकुलप्रवराः समन्ता-
द्व्यावृत्य पेतुरवनौ सुरवाहिनीनाम् ॥३०॥

And those various lines of chariots in the armies of the gods, being shaken by that violent wind, had their horses coming a-cropper and fell down on the earth, after having wandered all round, whose charioteers, the leaders of their families, also fell down. (30).

हित्वाऽऽयुधानि सुरसैन्यतुरंगवाहा
वातेन तेन विधुराः सुरसैन्यमध्ये ।
शस्त्राभिघातमनवाप्य निपेतुर्व्या-
स्वीयेषु वाहनवरेषु पतत्सु सत्सु ॥३१॥

The horsemen in the armies of the gods, giving up their weapons, troubled by the wind as they were, came a-cropper to the earth, without being struck by weapons as their good mounts fell to the earth. (31).

तेनाहतास्त्रिदशसैन्यपदातयोऽपि
क्षस्तायुधाः सुविधुराः परुषं रसन्तः ।

वात्याविवर्तदलवद्भ्रममेत्य दूरं
निष्पेतुरम्बरतलाद्बुधातलेऽस्मिन् ॥३२॥

Struck by that wind, the infantrymen in the godly hosts dropped their weapons, were greatly distressed and wept bitterly and were whirled up in the sky a great distance, like a leaf going up in the eddying whirlwind, and fell from the sky to the earth. (32).

इत्थं विलोक्य सुरसैन्यमथो अशेषं
दैत्येश्वरेण विधुरीकृतमस्त्रयोगात् ।
स्वर्लोकिनाथकमलाकुशलंकहेतु-
दिव्यं प्रभावमतनोदतनुः स देवः ॥३३॥

Seeing the entire armies of the gods, thus distressed by the missile of the Lord of the Asuras, for the purpose of securing the welfare of the royal fortune of Indra, Kārttikeya manifested great divine power. (33).

तेनोज्झितं सकलमेव सुरेन्द्रसैन्यं
स्वास्थ्यं प्रपद्य पुनरेव युधि प्रवृत्तम् ।
दृष्ट्वाऽसृजद्हनदं वतमस्त्रमिद्ध-
मुद्दीप्तकोपदहनः सहसा सुरारिः ॥३४॥

The entire army of Indra, felt relieved through it, and prepared themselves for the battle, and seeing it, the enemy of the gods, his anger inflamed, instantly released the flaming missile, presided over by the firegod. (34).

वर्षातिकालजलवद्द्युतयो नभोऽन्ते
गाढान्धकारितविशो घनधूमसंघाः ।

सद्यः प्रसन्नुरसितोत्पलदामभासो
दृग्गोचरत्वमखिलं न हि सन्नयन्तः ॥३५॥

Thick masses of smoke, shining like the very clouds of the rainy season at the skirts of the sky, that had darkened the quarters, instantly spread about—of the colour of a garland of blue lotuses, making all existing things invisible to the eye. (35).

दिक्चक्रवालमिलनेर्मलिनैस्तमोभि-
लिप्तं नभःस्थलमलं घनवृन्दसान्द्रैः ।
धूमैर्विलोक्य मुदिताः खलु राजहंसा
गन्तुं सरः सपदि मानसमीषुरुच्चैः ॥३६॥

The sky was pervaded by smoke, dark like the rows of clouds, dark for having swallowed the circle of the quarters, and at the sight of it, the swans were greatly delighted, and filled with a deep yearning for going to the Mānasa lake. (36).

जज्वाल वह्निरतुलः सुरसैनिकेषु
कल्पान्तकालदहनप्रतिमः समन्तात् ।
आशामुखानि विमलान्यखिलानि कीला-
जालैरलं कपिलयन्सकलं नभोऽपि ॥३७॥

A great fire blazed around the army of gods, which was like the fire of a cataclysm, making the bright mouths of the quarters and the entire sky tawny with innumerable flames. (37).

उज्जागरस्य दहनस्य निरर्गलस्य
ज्वालावलीभिरतुलाभिरनारताभिः ।

कीर्णं पयोदनिवहैरिव धूमसंघै-

र्व्योमाभ्यलक्ष्यत कुलैस्तडितामिवोच्चैः ॥३८॥

By the numerous flames of the blazing fire, which knew no let or hindrance, and were unremitting, the sky was covered by the columns of smoke, which were like the rows of clouds, and looked as if it was thickly covered by shimmery lightning streaks. (38).

गाढाद्भयाद्वियति विद्रुतखेचरेण
दीप्तेन तेन दहनेन सुदुःसहेन ।

दन्दह्यमानमखिलं सुरराजसैन्य-

मत्याकुलं शिवसुतस्य समीपमाप ॥३९॥

By that blazing, unbearable fire, the luminaries of the sky were made to fly; the entire godly host being frightfully singed and greatly disturbed, advanced to the son of god Śiva. (39).

इत्यग्निना घनतरेण ततोऽभिभूतं
तद्देवसैन्यमखिलं विकलं विलोक्य ।

सस्मेरवक्त्रक्रमलोऽन्धकशत्रुसूनु-

र्बाणासनेन समवत्त स वारुणास्त्रम् ॥४०॥

Then Kumāra, seeing that entire godly host, overpowered by that dense fire, and distressed, with a smiling face, fixed upon his bow, the missile, presided over by Varuṇa. (40).

घोरान्धकारनिकरप्रतिभो युगान्त-
 कालानलप्रबलधूमनिभो नभोऽन्ते ।
 गजरिवैविधटयन्नवनीधराणां
 शृङ्गाणि मेघनिवहो घनमुज्जगाम ॥४१॥

There floated high up in the sky, a dense mass of clouds, like clouds of inspissated smoke, and like the smoke of the fire of world-cataclysm, rending by its loud bellowing the peaks of mountains. (41).

विद्युल्लता वियति वारिदवृन्दमध्ये
 गम्भीरभीष्मणरवैः कपिशीकृताशा ।
 घोरा युगान्तचलितस्य भयंकराऽथ
 कालस्य लोलरसनेव चमच्चकार ॥४२॥

Streaks of lightning flashed among the rows of clouds, making a deep and frightening roar and rendering the quarters tawny, caused wonder like the dread, frightening and lolling tongue of the god of Death. (42).

कादम्बिनी विरुचे विषकण्ठिकाभि-
 रुत्तालकालरजनीजलदावलीभिः ।
 व्योमन्युच्चकैरचिररूपपरिदीपितांशा-
 दृष्टिच्छदा विषमघोषविभीषणा च ॥४३॥

There shone a line of clouds, full of waters, like the dread night of cataclysm, that illumined in the sky on high the various quarters, veiling the eyes and threatening by its dread roar. (43)

व्योम्नस्तलं पिबधतां ककुभां मुखानि
गर्जारवैरविरतैस्तुदतां मनांसि ।
अम्भोभृतामतितरामनणीयसीभि-
र्धारावलीभिरभितो ववृषे समूहैः ॥४४॥

Multitude of clouds sent down big and unremitting showers all round, veiling the sky and the mouths of quarters and distressing the mind by their incessant roar. (44).

घोरान्धकारपटलैः पिहिताम्बराणां
गम्भीरगर्जनरवैर्व्यथितासुराणाम् ।
वृष्ट्या तया जलमुचां वरुणास्त्रभाजां
विश्वोदरंभरिरपि प्रशशाम बह्निः ॥४५॥

The clouds born of the Varuṇa missile, veiling the skies by formidable darkness, by their deep rumble, distressed the enemies of gods, and poured showers that quenched the fire, which filled the hollows of the universe. (45).

दैत्योऽपि रोषकलुषो निशितैः क्षुरप्रै-
राकर्णकृष्टघनुरुत्पतितैः स भीमैः ।
तद्भीतिविद्रुतसमस्तसुरेन्द्रसैन्यो
गाढं जघान मकरध्वजशत्रुसूनुम् ॥४६॥

The Asura, too, excited by anger, struck deeply the son of the enemy of Makaradhvaja, (Kāma), with terrible Ksurapra arrows, flying from his bow stretched back to the tips of his ears, through fear of which the entire godly host took to its heels. (46).

देवोऽपि दैत्यविशिखप्रकरं सचापं
 बाणैश्चकर्त कणशो रणकेलिकारी ।
 योगीव योगविधि शुष्कमना यमाद्यः
 सांसारिकं विषयसंघममोघदीर्यम् ॥४७॥

God Kumāra, too, indulging in the sport of war, snapped into bits the arrows and the bow of the Asura, just as a Yogī, himself dry as dust, by his yaugic practiees, snaps the infallible bonds of Samsāra. (47).

अभङ्गभीषणमुखोऽसुरचक्रवर्ती
 संदीप्तकोपदहनोऽथ रथं विहाय ।
 क्रीडत्करालकरवालकरोऽसुरेन्द्र-
 स्तं प्रत्यधावदभितस्त्रिपुरारिसूनुम् ॥४८॥

The sovereign lord of the Asuras, his face dreadful with its knitted eyebrows, with the fire of anger flaming in his face, left his chariot, and flourishing his dreadful scimitar flew to meet him. (48).

अभ्यापतन्तमसुराधिपमीशपुत्रो
 दुर्वारबाहुविभवं सुरसैनिकैस्तम् ।
 दृष्ट्वा युगान्तदहनप्रतिमां मुमोच
 शक्तिं प्रमोदविकसद्वदनारविन्दः ॥४९॥

The son of Īśa, Kumāra, his face beaming with joy, released his Śakti, that resembled the fire, that consumed the world at the end of an aeon,—against the sovereign lord of the Asuras, who rushed to meet him and the prowess

of whose arms was irresistible to the soldiers of the godly host. (49).

उद्द्योतिताम्बरदिगन्तरमंशुजालैः

शक्तिः पपात हृदि तस्य महासुरस्य ।

हर्षाश्रुभिः सह समस्तदिगीश्वराणां

शोकोष्णबाष्पसलिलैः सह दानवानाम् ॥५०॥

The Śakti, illumining all the quarters with its circle of rays, struck the heart of the great Asura together with the tears of joy of the guardians of the quarters and the tears of grief of the demons. (50).

शक्त्या हुतासुमसुरेश्वरमापतन्तं

कल्पान्तवातहतभिन्नमिवाग्निशङ्कम् ।

दृष्ट्वा प्ररुढपुलकाञ्चितचारुदेहा

देवाः प्रमोदमगमंस्त्रिदशेन्द्रमुख्याः ॥५१॥

The gods, headed by Indra, seeing the lord of the Asuras struck down by the Śakti, like a mountain-peak blasted by a blast of the wind of cataclysm, had fine horripilation breaking on their bodies and were filled with great delight. (51).

यत्रापतत्स दनुजाधिपतिः परासुः

संवर्तकालनिपतच्छिखरीन्द्रतुल्यः ।

तत्रादधात्फणिपतिर्धरणीं फणाभि-

स्तद्भूरिभारविधुराभिरघो व्रजन्तीम् ॥५२॥

There where fell the lord of the Asuras, dead, comparable to a great mountain, falling down at the end of an aeon, there, sinking down, the lord of serpents bore the earth on his hoods which were distressed by his heavy weight. (52).

स्वर्गापिगासलिलसीकरिणी समन्ता-

त्सौरम्यलुब्धमधुपावलिसेव्यमाना ।

कल्पद्रुमप्रसववृष्टिरभून्नभस्तः

शंभोः सुतस्य शिरसि त्रिदशारिशत्रोः ॥५३॥

There fell all round upon the head of Kumāra, the enemy of the gods, a shower of Kalpa flowers from the heavens saturated with the spray of the waters of the heavenly river—flowers surrounded by swarms of bees, attracted by their fragrance. (53).

पुलकभरविभिन्नवारवाणा भुजविभवं बहु तारकस्य शत्रोः ।

सकलसुरगणा महेन्द्रमुख्याः प्रमदमुखच्छविसंपदोऽभ्यनन्दन् ॥५४॥

The gods with Indra as their leader, whose armours had burst by thick horripilation that broke out upon their bodies, their faces beaming with a richness of joyful complexion, congratulated the might of the arms of Tāraka's foe. (54).

इति विषमशरारेः सूनुना जिष्णुनाजौ

त्रिभुवनवरशल्ये प्रोद्धूते दानवेन्द्रे ।

बलरिपुरथ नाकस्याधिपत्यं प्रपद्य

व्यजयत सुरचूडारत्नघृष्टा पादः ॥५५॥

When the lord of Asuras (i.e. Tāraka), the incomparable warrior in the three worlds (lit. the great tormentor of the three worlds), was thus killed (lit. laid low) in battle by Kumāra, the victorious son of god Śiva, Indra, the enemy of Asura Bala who had acquired the sovereignty of heaven, had his feet rubbed by gems in the chest of gods and was all triumphant (55).



रघुवंशम्
RAGHUVAMŚA



श्रीगुरुभ्यो नमः
॥ श्रीगुरुभ्यो नमः ॥

INTRODUCTION

Kālidāsa, his date, life and works.

Howsoever overlaid with fantasies or encrusted with a mass of isolated events separated in time and place, a widely circulated literary tradition contains within itself a germ of historical truth and can be set aside on pain of doing serious harm to that truth. Thus it is with king Vikramāditya of Ujjain, the liberal patron of learning and arts, of whom the great poet Kālidāsa was a contemporary. This tradition forms the starting point and the basis of the numerous theories regarding the age of Kālidāsa. Of these two rival theories may here be stated as those deserving of consideration. According to one held by most European scholars, the Vikramāditya of the tradition is no other than the Gupta king Candragupta II who assumed the title of Vikramāditya and succeeded his father Samudragupta 375 A.D. and made Ujjain his capital. Vincent Smith in his early history of India (P. 304, foot-note) expresses the view that the earlier works of Kālidāsa were composed before 413 A.D. during the regime of Candragupta and his later works were written under Kumārgupta I (413 A.D. to 455 A.D.) and that possibly his literary career extended even into the reign of Skandagupta (453 A.D. 480 A.D.).

Some are inclined to suggest from the reference to the conquest of the Hūṇas by Raghu in his Digvijaya, that Kālidāsa must have lived after the victory of Skandagupta over the Hūṇas half a century later than the date suggested. But the evidence has no probative value. "There is nothing to indicate any reference to reality in this account of the exploits of a king of long ago, and if Kālidāsa had lived

in the reign of Skandgupta when the fortune of the royal house was evidently tottering to a fall, it would be difficult to understand the calm contentment with the established order which marks all his works."

The other view held by many Indian scholars puts Kālidāsa in the first century before our era, and makes him a contemporary and a protege of King Vikramāditya the founder of the Sarnvat Era—57 B.C. That there is nothing implausible in the assumption is clear when on the strong testimony of Patañjali's Mahābhāṣya it has been possible to put back the beginnings of court poetry in general by a few centuries of the Christian Era. And "Epigraphy not merely confirms the evidence of the Mahābhāṣya that artificial poetry originated before the commencement of our era, but shows that that poetry continued to be cultivated throughout the succeeding centuries." Already in the days of Kaniṣka (78 A.D.) Aśvaghoṣa wrote his Buddhacarita in the artificial style and called it a Mahākāvya.

In connexion with this writer it is interesting to observe that there is a striking resemblance between his poetry and the poetry of Kālidāsa. Not only is there a close parallelism between a few isolated passages and descriptions, but between ideas and expressions fairly distributed over the poem. As Prof. R. N. Apte has observed these close resemblances warrant the conclusion that "one of the poets is using the other." It must be remembered that Aśvaghoṣa is a philosopher first and a poet afterwards; while Kālidāsa is an original poet. The probability, therefore, is that Aśvaghoṣa is the borrower and Kālidāsa is an original. Cowell's theory of Kālidāsa's indebtedness to Aśvaghoṣa rests upon the view that Kālidāsa belongs to the Gupta period. The hollowness of this view, has, however, been shown by Prof. Shembavnekar in an article on the Date

of Kālidāsa' contributed to "the Journal of the University of Bombay" (Vol. I, Part VI. P. 232-246) who points out that the Gupta theory is based on the assumption that Chandragupta II was the first monarch who bore the name Vikramāditya, whereas on the testimony of the Rajput Chronicles and the Kathāsaritsāgara the first king to bear that appellation was King Vikramāditya of the Paramāra dynasty, the hero of countless legends, the ruler of Ujjayinī in Kālidāsa's day. It is held by many that the title 'Vikramorvaśīya' is chosen by the poet in order to glorify and immortalize his patron's name. According to Kathāsaritsāgara the father of Vikramāditya was Mahendrāditya. It is curious to note that the word Mahendra as an epithet of Indra is repeated by the poet no less than fourteen times in the play and in one place it is particularly significant to find the names of the father and son linked up: (दिष्ट्या महेंद्रोऽकारपर्याप्तेन विक्रममहिम्ना वर्धते भवान् ।) It is possible, as Prof. Shembavnekar suggests, that the play was written at the time of the intended retirement of Mahendra from active life, and the coronation of Vikrama as king (Kathāsaritsāgara XVIII. 59-60). The last act of the play, therefore, where prince Āyus is installed as the young king is but a poetic reflex of the actual course of events of the times.

There is nothing in the arguments adduced by European scholars which is repugnant to this theory that Kālidāsa lived in the 1st century before our era at the court of King Vikrama of Ujjayinī who founded the Samvat era. Prof. Keith's view that 'the conclusive evidence displayed in the works preserved to us of elaborate training in all the learning available to a Brahmin student of the Gupta era from the science of politics to astrology and the Kāmasūtra.....everything points to his flourishing in the time of Gupta glory' is only a dogmatic

assertion. With regard to the astronomical terms, such as the names of the signs of the Solar Zodiac which are supposed to be of Greek origin and on which European critics lay so much emphasis, it has already been proved by scholars like S. P. Pandit, R. N. Apte, that there is nothing to show that they were unknown to the people of India a few centuries before the Christian Era. While the occurrence of un-Pāṇinian expressions and grammatical forms such as पातयां प्रथममासः, प्रअश्यां यो नहुषं चकार, दाश्वान्, कामयान, in Kālidāsa can be satisfactorily explained only on the assumption that he belonged to a time when the Pāṇinian grammar had not obtained a complete vogue.

The foregoing discussion is enough to justify the truth and the vitality of the age-long tradition that the poet belongs to the days of the glorious King Vikramāditya of Ujjayinī—the founder of the Śaṃvat era (57 B. C.).

With regard to the external details of the poet's life, we know next to nothing; the numerous legends told about him are but empty figments, and only bear testimony to the greatness and extreme popularity of the poet in the land of his birth. "The truly great stand upon no middle ledge; they are either famous or unknown." But Kālidāsa is both famous and unknown. We look in vain in his works for knowledge about the facts of his life. The impression that we gather about him from them is that of a man, deeply learned in literature and philosophy and other traditional lore of the times, and more deeply learned in the book of nature. Ujjayinī was the city of his heart and he is delighted to sing of her glories and of the romantic loves of her maidens. He sings of this Gem of Avantī, rich with the storied legends of Udayana and the consecrated past, this radiant bit of heaven, with her flower-sweet balconies, and black-eyed maidens; of the dread shrine of Śiva, Mahākāla, of her rich gardens and

lotus-lakes that send their fugitive sweetness through the dark; and his fondness for the city is so evident in his loving and lingering description of her varied charms that one might legitimately conclude that the poet must have spent at least a part of his life in this city. Further he was a widely-travelled man and was a keen observer of nature—not only of her sublime and wild aspects, but also of her mild and minute manifestations. “Rarely has a man walked our earth who observed the phenomena of living nature as accurately as he, though his accuracy was of course that of a poet, not that of the scientist.”

He was essentially an eclectic in his religion and philosophy : for if the Kumārasambhava is distinctly Śivaitic, the Raghuvamśa is no less distinctly Viṣṇuite in tendency; while Vedāntic monism or Sāṃkhya dualism, or the active devotion of Yoga equally engaged his regard; so that, as Ryder says, “Kālidāsa moved among the jarring sects with sympathy for all, fanaticism for none.” A pleasing trait of his personality is his modesty which Coleridge recognises as a sure sign of great genius. Above all, his writings are coloured with the suffusion of a charmed equanimity and give the impression of a man who walked the earth with a serene and god-like tread with mind and senses keenly responsive to every form of beauty, and accepting life and the good things it offers in a spirit of sublime acquiescence.

Of his seven works which have come down to us, three are dramas, two epics, one a lyrical piece and one a descriptive poem. It is possible to fix the chronology of his dramas, the Mālavikāgnimitra being the composition of his salad days, the Vikramorvaśīya coming next, and the Śākuntala composed when he was in the prime of his manhood. There can be no reasonable doubt that the Rtusamhāra was a juvenile piece; while with regard to the

two epics Raghuvamśa and Kumārasambhava, opinions differ for whereas the introductory stanzas of the Raghu suggest that it was written before Kumāra, the abrupt and undignified ending of it suggests that the hand that wrote it was cold before it was finished; but then we have to remember the tradition that in its original form it consisted of twenty-five cantos, of which only nineteen have come down to us. In general it would be only reasonable to assume that the great works on which his fame chiefly rests—the Śākuntala, the Raghuvamśa, the Kumārasambhava and the Meghadūta—belong to a period of his life when his genius had attained to the fullest maturity of its powers.

The Raghuvamśa : a Mahākāvya.

Among the orthodox enumeration of the five great poems or Mahākāvyas, the Kumāra and the Raghu are uniformly included, although a well accredited tradition also mentions—though erroneously—the Meghadūta “in the short roll of fame.” A Mahākāvya is thus defined by Daṇḍin:—

सर्गबन्धो महाकाव्यमुच्यते तस्य लक्षणम् ।
 आशीर्नमस्क्रियावस्तुनिर्देशो वापि तन्मुखम् ॥
 इतिहासकथोद्भूतमितरद्वा सदाश्रयम् ।
 चतुर्वर्गफलायत्तं चतुरोदात्तनायकम् ॥
 नगरार्णवशैलतु चन्द्रार्कोदयवर्णनैः ।
 उद्यानसलिलक्रीडामधुपानरतोत्सवैः ॥
 विप्रलम्भैर्विवाहेश्च कुमारोदयवर्णनैः ।
 मन्त्रदूतप्रयाणाजिनायकाम्युदयरपि ॥
 अलंकृतमसंक्षिप्त रसभावनिरन्तरम् ।

सर्गे रत्नविवस्त्रोणैः श्रव्यवृत्तैः सुसंघट्टितैः ॥

सर्वत्र भिन्नवृत्तान्तरूपेत् लोकरञ्जनम् ।
काव्यं कल्पोत्तरस्थायि जायते सदलंकृति ॥

“A Mahākāvya is a composition in cantos, and it is thus defined; it should begin with a benediction or salutation or a reference to the subject-matter; its subject should be one taken from history or otherwise real; the attainment of one of the ends of human existence should be its aim; the hero clever and noble; as embellishments it should contain descriptions of a city, the sea, mountain, the seasons, sunrise, moonrise, sport in the garden or water, drinking scenes, love-delights, separation or wedding of lovers, the birth of a son, a council, an embassy, a march or a battle or a victory of the hero; it should not be concise, and should be full of sentiments and feelings. Its cantos should not be too long, its metres sonorous, its transitions (from one canto to another) well-arranged, and with a change of metres at the close. Such a poem, suitably ornamented with figures, and a source of delight to the people, will last for ages.

A practically identical definition of the Mahākāvya is to be found in the Agnipurāṇa (337, 24-32), Bhāma-ha's Kāvya-lamkāra (I. 19 ff), Bhoja's Sarasvatī-kaṇ-thābharāṇa (V. 128 ff.), Viśvanātha's Sāhitya-darpaṇa (VI. 315 ff.), and other works on rhetoric, and doubtless proceeds from pretty high antiquity.

That the Raghuvamśa conforms in a general way to these rules will be obvious if only one cursorily glances through its contents; but with Kālidāsa this conformity to rules is only a matter of common sense and not a strait-laced and pedantic regard to technical perfection attainable under the rules. The various topics in the definition, such as the descriptions of seasons, of mountains and seas, or love-

passages and drinking-scenes of councils, battles, and embassies, come in a natural way in the gradual unfolding of the story and do not hamper the even flow of the narrative. One has only to turn to the other Mahākāvya, such as the Kirātārjuniya or Śiśupālavadha to understand what pitfalls he has avoided, what temptations he has resisted and it will make us "more highly value the self-restraint he has shown in this matter of artificiality."

Raghuvamśa, its theme.

It is very difficult to surmise at this distant date the exact motive which led the poet to choose the Raghu dynasty for the subject of his poem, and it may be hazarded, unfortunately without any foundation in fact, that our poet, in singing of the Sun-descended race, was probably singing of the family to which the Kṣatriya king of his day belonged. The list of kings given by Kālidāsa is in general agreement with the one found in the Viṣṇu-purāṇa, and more or less so with those preserved in other purāṇas. Unfortunately these lists end with a king who is said to have died in the Mahābhārata war, and the names of his successors are not available.

The Raghuvamśa sings of the great solar race of Ikṣvāku in which Viṣṇu was pleased to become incarnate as Rāma, that he might destroy the demon Rāvaṇa and free the gods and men from his tyranny. This supremacy he had won through the favour of Brahman whom he had won over by his austerities. When, therefore, his yoke had become too hard to bear, when the gods themselves were enslaved or banished, they went to Viṣṇu and sought his help. This the God readily agreed to do by becoming incarnate as Rāma, Daśaratha's son; for the overweening demon, when he prayed to Brahman to be

made invulnerable, had omitted to secure himself against mere human foes.

This story of the Rāmāyaṇa forms the central theme of our poem. The first nine cantos trace the fortunes of Rāma's four immediate predecessors, cantos X to XV the story of Rāma himself, his wonderful birth, his noble youth and manhood, his marriage with Sītā, the latter's abduction by Rāvaṇa, Rāma's victory over Rāvaṇa and his happy reign, and the touching narrative of the abandonment of Sītā upto the very end as we have it in the Rāmāyaṇa; and cantos XVI to XIX carry on the tale of the kings who came after Rāma to a sad decline in Agnivarṇa, "a worthless libertine whose excesses had the merit of hastening his death." His widowed queen who was pregnant ascends the throne as regent in behalf of her unborn son, and the poem as we have it abruptly ends on this note of hope.

Critical remarks.

That the glorious line of Raghu should suffer such a sad eclipse in the inglorious Agnivarṇa is in itself strangely unnatural, and there are good reasons for believing that the poem as we have it is not complete. There is in the first place the tradition which affirms that the Raghuvamśa originally contained twenty-five cantos. Secondly we find that there is no epilogue to the poem—the benediction which is inevitably to be found at the end of all Sanskrit works, and which is to be met with in the remaining works of Kālidāsa himself. Yet, on the other hand, the numerous commentators of the poem from various parts of India know the text of only nineteen cantos; while the opening of the poem, where the poet speaks of himself as an aspirant for literary fame, points to the Raghuvamśa as being one of his earlier works, and the inference that the poet

died before he completed the work is therefore scarcely justified.

Hillebrandt, however, goes a step further and contends that the last two cantos of the Raghu are spurious. He points out that out of the numerous kings of the Ikṣvāku family around whose names legends have grown up, Kālidāsa has selected only a few, Dilīpa and his queen, Raghu, Aja, Daśaratha and of course Rāma himself. All the more striking is the crowd of insignificant and inglorious princes with whom he concludes his work. Had Kālidāsa wanted to depict only a few select princes or had he wished to present the Gupta dynasty of his native land in the light of the renowned race of the Sun—kings—as Gawronski suggests—as could have been as economical at the end as at the beginning and have limited himself to the exaltation of few typical personalities instead of versifying, towards the conclusion, a large number of empty names. Here we find an inner contradiction, for which there is one explanation viz. that the two last cantos are spurious. Other arguments which Hillebrandt puts forward in support of his view are in the first place the circumstance that those cantos have a relatively small number of verses and secondly the contents betray a later authorship. In place of really poetical descriptions, we meet with a miserable play upon the names of princes, after the superficial meanings of which the kings are characterised. Such plays upon words are, indeed, not unheard of in poetry, but Kālidāsa, true to his great art, would certainly have lent even to the most insignificant of these princes, at least some more poetic breath, if not brilliant deeds. The nineteenth canto describes the wretched Agnivarṇa in great detail, as if he were another Rāma, and yet the broad description of the amours of the debauched king belongs more to an erotic than a heroic poem.

In the seventh verse the king puts his foot out of the window at the instance of his minister so that the subjects may worship it—a lack of taste which Indian poetics characterises as *asṭila*. That cannot be Kālidāsa. At the most it may be the sketch or material upon which he wanted to base his work; probably, however, it is the work of a successor who was not equal to the task of the poem and therefore rhymed in a series the several kings lying before him.

It must, however, be remembered that subjective considerations such as these are not infallible. In fact, critics are wanting even in Europe, who have spoken in high terms of praise of the erotic portions of the last canto ; while opinion in India has throughout favoured these cantos as Kālidāsa's works; hence it is that we find quotations from these cantos in works that belong to the XI century, and commentators of note such as Mallinātha have thought fit to comment on them.

From the very nature of the subject it is impossible to secure unity of plot in a poem which manifestly sets out to chronicle a number of illustrious heroes of the past. There is no doubt "that the Rāma story dominates the whole poem, but it is questionable whether the cantos dealing with Rāma are the most beautiful." The poet attempts to give the story of the Rāmāyaṇa "in about one thirteenth of the space given to it by his great predecessor Vālmīki." Thus the narrative is 'too compressed, too briefly allusive', and many of the best episodes have escaped our poet. The fact seems to be that the poet never thought of bringing his poem into comparison with the noble simplicity of the Rāmāyaṇa; as a poet he was irresistibly drawn to sing of this most popular hero of India, and limps after "the first poet" without a thought of challenging the great epic directly. Thus as Ryder remarks "we must regard it as a

poem in which single episodes take a stronger hold upon the reader than does the unfolding of an ingenious plot." Thus we have the episode of Dilīpa and the lion, the description of Raghu's boyhood, his encounter with Indra, and that loveliest specimen of court-poetry in the last stanzas of the fifth canto where the bards awaken prince Aja at break of day—to give only a few from the first five cantos.

The qualities which distinguish the Raghuvarṇśa and the works of Kālidāsa in general are "in the first place an elegant and chaste diction, novel thoughts, pictures and turns of expressions of surprising beauty, and above all a true poetic feeling for the aspects of nature and insight into the manly and tender moods of human emotion."

Brief Summary of Cantos I to XIX

I. After the customary salutation to Śiva, the poet speaks of his rashness in attempting such an arduous task as that of singing of this famous line of kings; he feels like a "dwarf who would pluck a fruit for giants high." Yet he makes excuses for himself: in the first place the virtues of the mighty race have so fascinated him that they impel him to the fond attempt; and secondly he is but following along the path which ancient bards have trodden before him. Then after a brief glance at the origin of the mighty race and an enumeration of their characteristic virtues, the poet tells us of Dilīpa, pious king who embodied in himself the spirit of ancient chivalry, and was feared and loved by his subjects. He was versed in all useful arts, was unshackled by earthly ties and made his subjects happy by the blessings of his rule; he was in fact a real father to his subjects. His wife was Sudakṣiṇā of the Magadha house, gentle, courteous and wise, whom the king loved deeply. Eager to have a son born of her, he lived on hopes the realisation of which was long deferred. So he resigned the burden of his state-affairs

to his ministers, and journeyed with his queen to the hermitage of the saint Vasiṣṭha, his preceptor, to seek counsel and help from him. Their chariot rolls over a fine and prosperous country fragrant with lotus-ponds where the deer wandered in pairs, and the Sārasa-birds warbled sweetly and flying together in a line formed over them an archway without supporting pillars. They receive blessings from pious Brahmins and presents from the villagers, and cheered by good omens that attended them on their way, reach the peaceful hermitage. When the evening rites are over, they see the sage and his wife Arundhatī and tell them of their errand. The sage points out the cause of their sorrow and the remedy to remove it. The king in his eagerness to see the queen had once neglected to pay due honour to the divine cow Surabhi, and must now with his queen pay all worship to her offspring-Vasiṣṭhā's cow Nandinī, until she be propitiated and grant him the boon he sought.

II. Thrice-seven days went by, while the king had been tending the holy cow from dewy morn to ruddy eve following her into the forest where the trees would cry "all hail" to him, with the twitter of gladsome birds, where the forest deities sang his glory to the tune of the bamboos filled with wind; and where the fragrant spray-charged wind cooled him when he languished in the hot sun. The next day, the semi-divine cow desiring to try the devotion of her attendant entered a cave of the Himālaya, where the Ganges fell in a cataract and grass grew green and fresh. All of a sudden, when the king was gazing at the grandeur of the place, he was startled by her agonised cries and saw her prostrate under the paw of a fierce lion. The astonished king hastened to draw an arrow from his quiver, but found his arm as if benumbed by magic. The lion now spoke to him in human voice, told him that he was a servant of

Siva who had set him to guard a Devadāru tree beloved by Umā, and the cow who had ventured near him was his lawful prey. The king would offer his own body to the lion rather than see his preceptor's cow perish before his eyes. The lion, however, tried to dissuade him saying it was most unreasonable to sacrifice himself for a mere trifle. But jealous of his honour, he once again offers his body as ransom for that of his charge, that she might go unharmed. "So be it", the lion said, and while with his face hung down, the king was expecting the terrible spring of the lion upon him, there fell over him a shower of flowers, and the cow told him that she had created an illusion to test him. She was pleased with his devotion and promised him the boon he sought. The two retired to the hermitage, where the king and queen drank the cow's sacred milk. The next morning, they were dismissed in peace and gladness to their capital; and shortly the queen became pregnant.

III. In due time, the queen bore to her husband a fair child who was the delight of his father's eyes and heart, and wore from his birth the marks of imperial greatness. And their mutual love although now divided by their one son, yet grew more intense; for "True love in this differs from gold and clay that to divide is not to take away." His childhood passed and soon after the initiation-ceremony was over, the king invited learned teachers to educate him in the arts and sciences, while the king himself undertook to instruct him in the art of war. Then was Raghu married and made crown prince. Now Dilipa set himself to perform the long series of a hundred horse-sacrifices which raised the sacrificer to equal rank with Indra, the ruler of heaven; and the prince was appointed to guard the horse that was loosed to wander freely over the earth. He had performed ninety-nine sacrifices without let or hindrance, but when

again the horse was let loose for the crowning sacrifice, the jealous Indra stole the destined victim even from before his guards who were armed with bows; and to the East, Raghu saw the God bearing away the horse tethered to his chariot by reins, and first plied him with words, and then boldly attacked him. A terrible battle ensued: scarcely could Indra repress Raghu who snapped asunder Indra's bow-string with a crescent-headed arrow; whereupon enraged he struck him with his thunderbolt which threw him on the ground. Yet again Raghu rose amidst the joyous shouts of his soldiers. The God was so pleased with his courage and gallantry that he granted that though the hundredth sacrifice might not be accomplished, yet his father would be blessed with the entire fruit of the sacrifice as if the rite were concluded in the proper manner. Then king Dilipa bestowed the empire upon the valiant Raghu and himself retired to the forest with his queen agreeably to the traditions of his house.

IV. On his accession to the throne of his father Raghu ruled mildly but firmly and soon took even a higher place in his people's affections than his father had held; and the earth like a loving bride clung closely to him as though she had never loved before. He soon disarmed all opposition to his rule, and having consolidated his position reigned in peace for a while. Then when rains were over and autumn came, he set forth with a mighty army on a career of universal conquest. He marched eastward to the bay of Bengal leading his vast army like Bhagiratha leading the Ganges to the eastern ocean. Smiting down all his foes in the East he swept to the vicinity of the sea and then along the eastern coast to the South conquering on his way the Sumhas, Vaṅgas and Kalingas. There the Pāṇḍya princes could not resist his might, but acknowledged him peerless and paid him tribute. Then he led his victorious

forces over the mountains Malaya and Dardura and crossing the Sahya, conquered the country of the Keralas, and levied tribute from the Aparānta princes; then along the Western shore he went to the North till he came to the regions drained by the Indus conquering the Pārasīkas on the way. The Hunas, Kāmbojas and the mountain-tribes of the Himālaya fell before his might. Finally through the North-eastern passes he came to Kāmarūpa and having received tribute from the king of the land the conqueror turned homeward. Then with magnificent pomp he performed the Viśvajit sacrifice which was attended by all the vassal kings, and gave away to the priests all the infinite treasures he had received in tribute.

V. The gorgeous sacrifice had drained away all his vast wealth, and left the king a pauper, when there came to him Kautsa, a learned Brahmin, who sought from his generosity the fee required by his preceptor Varatantu. The king received him kindly and in gracious words inquired of the welfare of his preceptor and then the purpose of his coming. The eminent Brahmin, seeing the king had stripped himself of all his possessions, was reluctant to make any unseasonable request; but on being urged told his need. The king, unwilling that any suppliant should go away unsatisfied, invited him to stay for a little while as his guest, and himself prepared to start forth to obtain, by force of arms, if necessary, the boundless wealth wanted from Kubera the lord of wealth. But while he slept, the God poured down into his treasury immense showers of gold. This the king offered to the Brahmin who would not receive more than his teacher's fee. He was however persuaded by the generous monarch to accept the whole; then he blessed him with the promise of a glorious son and departed. Through his blessings was born to Raghu a son Aja, so called because he came into the world at Brahman's hour.

He had all the noble qualities of his father—his figure, his valour and his inborn loftiness. Soon, he arrived at man's estate; and when king Bhoja called the princes of the land that his sister, the fair Indumatī might choose her husband from among them, Aja was sent by his father to Vidarbha. Accompanied by such army as befitted his royal state, he came to the bank of the river Narmadā where he encamped his tired army. All of a sudden, there emerged from the river a huge, wild elephant who at once threw the camp into confusion; the prince hit him between the temples seeking to turn him away, when lo ! there appeared before him a heavenly form who told the wondering prince that he was in reality a Gandharva by name Priyaṁvada who was transformed into an elephant by Mataṅga's curse and was now restored to the splendour of his original form through Aja's arrow. He then presented the prince with a heavenly missile whose virtues could strike whole armies with sleep. Then proceeding on his way Aja reached Vidarbha where he was well received and luxuriously lodged for the night. In the morning he was awakened by the sweet voices of minstrels that hymned his praises outside the sleeping-chamber..

VI. There in the Svayaṁvara hall, the princes of the land had assembled for the maiden's self-choice. Led by Vidarbha's lord, Aja took his place among them and at once became the centre of attraction. Then the maiden came in the hall and passed down the path between the rows of daises. She drew to herself the hearts of princes who showed their love for her by various arts. Then Sunandā, her guide, who knew the families and careers of the various kings, led her past them in their order, eloquently praising each. But neither the pious lord of Magadha, nor the wise and wealthy king of Aṅga, nor the valiant lord of Avanti, nor the king of Anūpa nor Suśeṇa, the gallant prince of Śūrasena, found favour in her eyes. Equally disappointed were the king of Kalinga and the king Pāṇḍu.

As the maiden passed by them each one sank into gloom. When at last she came to Aja, the royal maid laid the wedding wreath on his neck.

VII. Vidarbha's king now prepared to enter the city with his sister and her chosen lord, while the disappointed suitors repaired to their respective camps. The bridal procession now passed along the royal road, under archways and shading banners, while the lovely ladies of the city looked eagerly from the lattice-windows, forgetting in their haste that they had not finished their toilet. The procession arrived at the palace where the nuptials were duly consecrated.

So when Aja and his bride started on their homeward journey, the haughty band of Kings barred their way. Then directing a trustworthy officer with a large number of warriors to guard the bride, the prince dashed on the hostile ranks; and a fierce fight ensued. At last when Aja's army was worsted, he rushed against his foes and was soon hemmed in by them. At last he launched that sleep-compelling dart which Priyamvada had given him, and the entire armed host was struck to sleep. He then sounded his conch, at which his warriors returned.

Thus worsting his opponents, he came home, where Raghu, his father welcomed him and his bride, and then making over to him his kingdom, his father retired from active life.

VIII. He was then crowned King of the earth. His father Raghu then, prepared to leave forest, but besought by Aja, consented to dwell in a place not far away from the city, where he trod the path of peace.

Soon Indumatī bore to Aja a noble boy, Daśaratha by name and Aja's life was filled with joy and happiness.

Once, while the king and queen were disporting in the city-park, there fell on Indumatī's breasts, from the sky, a wreath of flowers. At its touch, the queen fell dead. The King, too,

swooned, and on recovering, burst into a passionate lament for the cruel loss, which moved to tears even the trees of the garden. Then with great difficulty his kinsfolk removed the queen from his lap and consigned her to fire made of sandalwood and aloes. The King bore himself nobly, and stayed on in the park until the obsequial rites were performed. Vasiṣṭha then sent him his disciple who told him the true story of his lost Indumatī : she was a nymph of heaven, condemned by Trṇabindu's curse to a period of exile on earth, and now she was recalled to her home. His words of consolation, however, fell on deaf ears. For eight years he endured, till at last sorrow broke his heart. Then committing his kingdom to his son, he starved himself to death, and was reunited for ever to his beloved in the Groves of Paradise.

IX. Daśaratha succeeded his father to the Uttarakosala realm and wisely ruled it. He was a peaceloving king and during his rule no sickness set its foot among the folk, no enemy dared oppose him, nor did the earth fail in yielding bountiful crops. Firm in mind and steady of purpose, nothing led him astray, neither chase nor gambling nor wine nor women. To him the kings of the earth owed their rise or fall, and soon the entire earth was brought under his sway.

He wedded the virtuous daughters of the kings of Kosala, Kekaya and Magadha, and with these for wives, his power and glory ever increased.

Once, when spring-time renewed the youth of the Earth, the King enjoyed with his fair wives the Season's festival to fulness, and now sought the more manly delights of chase. So braiding his locks with woodland wreaths and putting on the green garb of the hunter he went into the forest, where he smote lions and boars, but spared the gentle deer and peacock.

One day, however, in the heat of the chase, he far outstripped his followers, and spent the night alone in an unknown

place. At dawn he rose from his leafy couch, when he heard among the reeds in the sacred river Tamasā a gurgling sound as of an elephant drinking. In his eagerness he forgot the law forbidding a king to slay an elephant, and discharged an arrow in the direction of the sound. A cry of agony rose from the reeds where he discovered a hermit-lad mortally wounded with his water-jar beside him. At his request, the King bore him to his blind and aged parents, where as soon as the shaft was removed the boy expired. The aged father then laid on the penitent King the heavy curse that he too would die of grief for his son in his old age. Meekly the King received his doom rejoicing that curse as it was, it carried with it the promise of a son yet to be born.

Then as his followers came up to him he did what the aged parents bade him do, and came home, his mind disturbed by the sin he had unwittingly committed.

X. Years rolled by quickly yet the King had no son. Then Ṛṣyaśṛṅga and other pious sages began the rite that might win for the King a son. They hymned him in words of the highest praise, and the Supreme Lord promised that He himself would be born as Daśaratha's son and would slay the demon Rāvaṇa and free the Gods and men from his tyranny.

So, at the end of sacrifice which Daśaratha offered, there arose from the fire a divine form that gave to the King a Golden dish containing a milk-and-rice preparation which he scarce could bear as the supreme lord had entered it. This the King divided among his three wives who in due time bore four Sons, Rāma, Bharata, Lakṣmaṇa and Śatrughna. These grew up, were trained to all royal virtues and knit together in brotherly love, cherished by the subjects and loved by their father.

Once upon a time, Sage Viśvāmitra came to Daśaratha and begged of him Rāma for the protection of his sacrifice from

the Rākṣasas who were putting obstacles to it. Daśaratha accepted his proposal, sent Rāma and Lakṣmaṇa with the sage. There in the hermitage, Rāma killed Tāḍakā, the demoness who was a terror to the peace-loving inmates. Rāma killed Mārīca, son of Tāḍakā together with a demon named Śubāhu.

Viśvāmitra was pleased with the performance of two brothers. Meanwhile Janaka, king of Mithilā, made preparations for a sacrifice and invited the sage who accepted his invitation and reached Mithilā along with the two brothers.

There, after the performance of sacrifice Rāma strung the bow of Lord Śiva and broke it. Janaka was delighted at Rāma's feat and he gave him his daughter Sītā in marriage. Rāma's brother Lakṣmaṇa married Urmilā, who was the sister of Sītā. Rāma's two brothers—Bharata and Śatrughna married Māṇḍavī and Śrutakīrti who were the daughters of Janaka's brother.

Then, there appeared Paraśurāma, son of Jamadagni who was in rage because his lord's bow was broken by Rāma. Paraśurāma challenged Rāma to put his string to his bow, apply an arrow and draw it. Rāma accepted the challenge and drew that accordingly. By this very feat Rāma subdued the pride of Paraśurāma and Paraśurāma retired from active life.

XII. Prince Rāma enjoyed his conjugal life for a pretty long time. The king Daśaratha who had attained old age wanted to install Rāma as the crown prince to which his queen Kaikeyī objected. By virtue of two boons which she had earned by her service to her lord Daśaratha she asked two boons—by one to send Rāma into exile for fourteen years and by another to instal her own son Bharata as the crown prince. Lest his father should fall from truthfulness, Rāma accepted proposal, entered the forest together with Sītā and Lakṣmaṇa. Daśaratha being dead due to grief, Bharata's attempt to persuade Rāma to return and resume Royal prowess went in vain.

Equally fruitless were the efforts made by Śūrpaṇakhā to woo Rāma. Rāma wandered from forest to forest till he reached Daṇḍaka forest which was a strong hold of Rākṣasas in those days. In order to avenge the insult offered to Śūrpaṇakhā, Rāvaṇa carried away Sītā by deceit to his capital Laṅkā. Haing confirmed his suspicions about Rāvaṇa through the dying declaration of the vulture-chief Jaṭāyu Rāma proceeded to Laṅkā. On the way he befriended Sugrīva the monkeychief by killing Vālin, king of Kiṣkindhā. Later on, he killed Kumbhakarna, Meghanāda and Rāvaṇa providing Vibhīṣaṇa with the kingdom of Laṅkā.

XIII. Rāma returned to Ayodhyā, after completing the period of exile, along with Sītā, Lakṣmaṇa, Sugrīva, Bibhīṣaṇa and others.

XIV. Rāma underwent coronation and reigned happily from the throne of Ayodhyā over his ancestral kingdom. However, he abandoned Sītā because of scandal that she had lived in Laṅkā with the Rākṣasa king Rāvaṇa. Sītā passed her Days of exile in the hermitage of Vālmīki.

XV. Śatrughna killed Lavaṇa who often put obstacles to the Sacrifices in the hermitage of Vālmīki. Śatrughna knew about the birth of Kuśa and Lava there but he did not inform Rāma about the same. Rāma killed Śambūka of low caste who was practising penance, contrary to the dictates of his Dharma. By this act Rāma revived the deceased child of Brāhmaṇa to life and was hailed as the saviour of *varṇāśrama dharma*. Vālmīki composed Rāmāyaṇa which he taught Kuśa and Lava to sing. Rāma performed a sacrifice and invited Vālmīki. Rāma was delighted to see his sons in the ascetic garb singing Rāmāyaṇa. He was inclined to accept Sītā if she could convince people of her chastity. Sītā got ready to prove her chastity. She invoked the mother Earth and requested her to hide her in her womb, if she was faithful to her husband. Immediately there was a chasm in the earth. The mother earth appeared in human form, placed Sītā

on her lap and took her to the nether region. Rāma was sad but he centred his affliction for Sītā in her two sons. Then kāla came to inform Rāma that his day of departure was near. Soon after, Rāma met a watery grave at the appointed hour.

The presiding deity of the city of Ayodhyā informed Kuśa, the prince of Kuśāvati about the delapidated stage of Ayodhyā the capital of Ikṣvāku kings. Prince Kuśa ordered for the immediate transfer of his capital from Kuśāvati to Ayodhyā. Thereafter, Kuśa subdued Kumuda and married Kumudvati, a Nāga princess.

XVII. This chapter records the Genealogy of princes of the House of Ikṣvāku from Atithi, son of Kuśa and Kumudvati, the Nāga princess.

The chapter records the Genealogy of princes of the House of Ikṣvāku from king Niṣadha, son of Atithi onwards.

XIX. The poet gives an account of Agnivarṇa, the last king of Ikṣvāku dynasty, describes his voluptuous conduct, recounts his miserable end due to excessive sexual indulgence. The account of the dynasty of Raghu would have ended with the tragic end of Agnivarṇa but the poet has introduced a joyous report : that the chief queen of Agnivarṇa had conceived and that the line of Ikṣvāku dynasty would not cease but continue further.



रघुवंशम् ।

प्रथमः सर्गः ।

वागर्थाविव संपृक्तौ वागर्थप्रतिपत्तये ।
जगतः पितरौ बन्दे पार्वतीपरमेश्वरौ ॥१॥

I bow down to Pārvatī and the Supreme Lord, the world's parents, who like word and meaning are unified, that I may attain right knowledge of word and sense. (1).

क्व सूर्यप्रभवो वंशः क्व चाल्पविषया मतिः ।
तितीर्षुर्दुस्तरं मोहादुडुपेनास्मि सागरम् ॥२॥

How great the Sun-descended race and how small my genius with its limited range ! Ah, fondly on a fragile raft I tempt the sea so difficult to cross ! (2).

मन्दः कवियशःप्रार्थी गमिष्याम्युपहास्यताम् ।
प्रांशुलम्ये फले लोभादुद्बाहुरिव वामनः ॥३॥

Dull of intellect and (yet) aspiring thus a bard's renown, I shall be an object of people's derision, like a dwarf who in his greed uplifts his hand to pluck a fruit which (only) the tall may reach. (3).

अथवा कृतवाग्द्वारे वंशेऽस्मिन्पूर्वसूरिभिः ।
मणौ वज्रसमुत्कीर्णं सूत्रस्येवास्ति मे गतिः ॥४॥

Or to this race to which ancient bards have opened the doorway of Speech, I may get access even as a thread may pierce a diamond-perforated gem. (4).

सोऽहमाजन्मशुद्धानामाफलोदयकर्मणाम् ।
आसमुद्रक्षितीशानामानाकरथवर्त्मनाम् ॥५॥

Of kings who were unstained from their birth, who toiled until success was given, who ruled the earth to the sea, whose car-track reached to heaven; (5).

यथाविधिहुताग्नीनां यथाकामार्चिताग्निनाम् ।
यथापराधदण्डानां यथाकालप्रबोधिनाम् ॥६॥

Who duly worshipped the sacred fire, who gave his wish to every guest, whose punishments were in proportion to the crimes, who were watchful at the proper time; (6).

त्यागाय संभृतार्थिनां सत्याय मितभाषिणाम् ।
यशसे विजिगीषूणां प्रजायै गृहमेधिनाम् ॥७॥

Who sought wealth that they might give it; whose words were measured for the sake of truth; who sought victory for glory's sake, and for offspring took unto them their wives; (7).

शैशवेऽभ्यस्तविद्यानां यौवने विषयैषिणाम् ।
वार्धके मुनिवृत्तीनां योगेनान्ते तनुत्यजाम् ॥८॥

Who, in childhood, studied all good arts, and next in youth sought each worldly joy; who in age lived hermit's

lives; and cast away their bodies by devotion's power at last; (8).

रघूणामन्वयं वक्ष्ये तनुवाग्विभवोऽपि सन् ।
तद्गुणैः कर्णमागत्य चापलाय प्रचोदितः ॥१॥

Such was Raghu's line; and such my theme, though meagre be my wealth of speech; their virtues, having reached mine ear, impel me to the fond attempt. (9).

तं सन्तः श्रोतुमर्हन्ति सदसद्व्यक्तिहेतवः ।
हेम्नः संलक्ष्यते ह्यग्नौ विशुद्धिः श्यामिकापि वा ॥१०॥

Then be it heard by the wise, who can well discern between good and bad; the purity of gold as well as its impurity is tested in the (refining) fire. (10).

वैवस्वतो मनुर्नाम माननीयो मनीषिणाम् ।
आसीन्महीक्षितामाद्यः प्रणवश्छन्दसामिव ॥११॥

There once lived Manu, the son of Vivasvat, highly honoured by the wise, who was first among earthly kings like 'Om' among the sacred triad. (11).

तदन्वये शुद्धिमति प्रसूतः शुद्धिमत्तरः ।
दिलीप इति राजेन्दुरिन्दुः क्षीरनिघाविव ॥१२॥

In his pure line was sprung Dilipa who was purer still, who shone among kings like the Moon in the milky sea. (12).

व्यूढोरस्को वृषस्कन्धः शालप्रांशुर्महाभुजः ।
आत्मकर्मक्षमं देहं क्षात्रो घर्म इवाश्रितः ॥१३॥

Broad-chested, his shoulders like a bull's, like Śāla

boughts his long arms—he was as it were the very essence of the Kṣatriyas residing in a body capable of doing its proper duties. (13).

सर्वोत्तिष्ठसादेण सर्वतेजोभिभाविना ।
स्थितः सर्वोन्नतेनोर्वी क्रान्त्वा मेरुरिवात्मना ॥१४॥

Endowed with all-surpassing strength, and graced with a splendour that overpowered all other, towering over all on earth, he strode like Meru with his lofty form. (14).

आकारसदृशप्रज्ञः प्रज्ञया सदृशागमः ।
आगमैः सदृशारम्भ आरम्भसदृशोदयः ॥१५॥

Like his form was his intellect, and like his intellect, his learning; his efforts were worthy of his learning, and like his efforts was his success. (15).

भीमकान्तैर्नृपगुणैः स बभूवोपजीविनाम् ।
अघृष्यश्चाभिगम्यश्च यादोरत्नैरिवार्णवः ॥१६॥

By kingly virtues which inspired both awe and confidence he was dreaded and yet loved by his subjects like the Ocean with its monsters and its gems. (16)

रेखामात्रमपि क्षुण्णादा मनोर्वत्मनः परम् ।
न व्यतीयुः प्रजास्तस्य नियन्तुर्नमिवृत्तयः ॥१७॥

With him to govern them, his people whose conduct was like that of the outer rim of a chariot-wheel did not deflect by so much as the width of a line from the path trodden since the days of Manu (17).

प्रजानामिव भूत्यर्थं स ताम्यी बलिमग्रहीत् ।
सहस्रगुणमुत्सृष्टुमादत्ते हि रसं रविः ॥१८॥

It was for his people's good alone that his royal revenues were collected, as the Sun drinks earth's moisture up to pour it back a thousandfold. (18).

सेना परिच्छदस्तस्य द्वयमेवार्थसाधनम् ।
शास्त्रेष्वकुण्ठिता बुद्धिर्मौर्वो धनुषि चातता ॥१९॥

His army was to him a mere ornament; but by two-fold means he accomplished his objects—a mind which unimpeded could penetrate the lores, and the bowstring stretched across the bow. (19).

तस्य संवृतमन्त्रस्य गूढाकारेऽङ्गितस्य च ।
फलानुमेयाः प्रारम्भाः संस्काराः प्राक्तेना इव ॥२०॥

His counsels were undivulged; his gestures and form inscrutable; his actions to be judged from their results, like the impressions of a previous birth. (20).

जुगोपात्मानमत्रस्तौ भेजे धर्ममनानुरः ।
अगृघ्नुराददे सोऽर्थमसक्तः सुखमन्वभूत् ॥२१॥

He guarded his life, though not from fear, and practised virute, though in health; collected his revenues, with no greed for wealth, and enjoyed the pleasures of the earth without being enslaved by them. (21).

ज्ञाने मौनं क्षमा शक्तौ त्यागे श्लाघाविपर्ययः ।
गुणा गुणानुबन्धित्वात्तस्य सप्रसवा इव ॥२२॥

With knowledge he combined restraint of speech, with

might forgiveness, and with generosity absence of vain glori-
ousness: his virtues being thus associated with other virtues,
seemed to be twin-born. (22).

अनाकृष्टस्य विषयैर्विद्यानां पारदृश्वनः ।
तस्य धर्मरतेरासीद्वृद्धत्वं जरसा विना ॥२३॥

Unshackled by earthly joys, thoroughly versed in
all useful arts, he, who loved virtue, was without aging
old. (23).

प्रजानां विनयाधावाद्रक्षणाद्भूरणादपि ।
स पिता पितरस्तासां केवलं जन्महेतवः ॥२४॥

By educating his subjects, by protecting and support-
ing them, he was to them a father; their natural parents
merely gave them birth. (24).

स्थित्यै दण्डयतो दण्डचान्परिणेतुः प्रसूतये ।
अप्यर्थकामौ तस्यास्तां धर्म एव मनीषिणः ॥२५॥

Chastising guilt for order's sake, and for offspring seek-
ing marriage-ties, even material well-being and enjoyment
were for him incorporated in the higher spiritual end.
(25).

दुदोहं गां स यज्ञाय सस्याय मधवा दिवम् ।
संपद्विनिमयेनोभौ दधतुर्भुवनद्वयम् ॥२६॥

Earth's best in sacrifice he gave; and heaven's best
Indra poured back for the crops: thus by mutual inter-
change of wealth, the two sustained the twofold world.

न किलानुययुस्तस्य राजानो रक्षितुर्यशः ।

व्यावृत्ता यत्परस्वेभ्यः श्रुतौ तस्करता स्थिता ॥२७॥

Other princes could not indeed rival the fame of this protecting monarch; for theft, ungrasping other people's wealth, lived in name alone. (27).

द्वेष्योऽपि संमतः शिष्टस्तस्यातंस्य यथौषधम् ।

त्याज्यो दुष्टः प्रियोऽप्यासीदङ्गुलीवोरगक्षता २८॥

Virtue he honoured even in a foe, like bitter drugs by the sick man prized; and the friends, who sinned, he would forsake, like a finger bitten by a snake. (28).

तं वेधा विदधे नूनं महाभूतसमाधिना ।

तथा हि सर्वे तस्यासन्पराथकफला गुणाः ॥२९॥

Surely the creator made him out of the materials from which he fashioned the elements; for every faculty he possessed was bent to secure other's weal. (29).

स वेलावप्रवलयाम् परिखीकृतसागराम् ।

अनन्यशासनामुर्वीं शशासैकपुरीमिव ॥३०॥

Earth, girdled by the rampart of its sea-beaches, and circled by its ocean fosse, he ruled unmatched, as if it had been a single town. (30).

तस्य दाक्षिण्यरूढेन नाम्ना मगधवंशजा ।

पत्नी मुदक्षिणेत्यासीदध्वरस्येव दक्षिणा ॥३१॥

His wife was Sudakṣiṇā, of the Magadha house, a name she received from her courteousness like the Dakṣiṇā of Sacrifice. (31).

कलत्रवन्तमात्मानमवरोधे महत्यपि ।

तथा मेने मनस्विन्या लक्ष्म्या च वसुधाधिपः ॥३२॥

Many were the women that claimed him lord; but in this wise lady and in Lakṣmī he found a true wife. (32).

तस्यामात्मानुरूपायामात्मजन्मसमुत्सुकः ।

विलम्बितफलः कालं स निनाय मनोरथैः ॥३३॥

Eager to have a son born of her, his worthy spouse, he lived on hopes, the realisation of which was long deferred (33).

संतानार्थाय विधये स्वभुजादवतारिता ।

तेन धूर्जगतो गुर्वी सचिवेषु निचिक्षिपे ॥३४॥

To perform rites that would secure him progeny, he resigned the burden of his state-affairs to his counsellors. (34).

अथाम्यर्च्यं विधातारं प्रयतो पुत्रकाम्यया ।

तौ दंपती वसिष्ठस्य गुरोजंमतुराश्रमम् ॥३५॥

Purifying themselves, the (royal) pair worshipped the Creator, and then with the desire of securing progeny they sought the hermitage of Vasiṣṭha, their preceptor. (35).

स्निग्धगम्भीरनिर्घोषमैकं स्यन्दनमास्थितौ ।

प्रावृष्यं पयोवाहं विद्युदैरावताविब ॥३६॥

Seated in one chariot that rumbled on with a deep and pleasant sound, like the Airāvata and lightning occupying a cloud in the season of rains. (36).

मा भूदाश्रमपीडेति परिमेयपुरःसरौ ।

अनुभावविशेषात्तु सेनापरिवृताविव ॥३७॥

But scanty retinue was theirs, lest they disturb the hermitage; and yet such their peculiar splendour, an army seemed to surround them. (37).

सेव्यमानौ सुखस्पर्शः शालनिर्यासगन्धिभिः ।

पुष्परेणूत्किरंवर्तितैराधूतवनराजिभिः ॥३८॥

Breezes that were gratifying in their touch played over them, fragrant with the exudations of the Śāla tree, scattering flower-dust and waving the groves of trees. (38).

मनोभिरामाः शृण्वन्तौ रथनेमिस्वनोन्मुखैः ।

षड्जसंवादिनीः केका द्विधा भिन्नाः शिखण्डिभिः ॥३९॥

Listening to the cries of the peacocks that lifted up their heads at the sound of the chariot-wheel, the cries that charmed the mind, that answered to the Ṣaḍja note and were broken twice in utterance. (39).

परस्पराक्षिसादृश्यमदूरोज्झितवर्त्मसु ।

मृगद्वन्द्वेषु पश्यन्तौ स्यन्दनाबद्धदृष्टिषु ॥४०॥

Seeing the likeness of each other's eyes in the pairs of deer that had fixed their gaze on the chariot and had left the way not far off. (40).

श्रेणीबन्धाद्वितन्वाद्भिरस्तम्भां तोरणस्रजम् ।

सारसैः कलनिर्हृदिः क्वचिदुन्नमिताननौ ॥४१॥

At times raising up their faces at the Sārasa birds, who sweetly warbled, and by flying together in a line seemed to

form a garland at the archway without supporting pillars. (41).

षवनस्यानुकूलत्वात्प्रार्थनासिद्धिशंसिनः ।

रजोभिस्तुरगोत्कीर्णैरस्पृष्टालकवेष्टनौ ॥४२॥

And as softly the breezes swept with them, ominous of good success, neither the (queen's) hair nor the (king's) turban was blemished by the dust which their steeds upraised. (42).

सरसीष्वरविन्दानां वीचिविक्षोभशीतलम् ।

आमोदमुपजिघ्रन्तौ स्वनिःश्वासानुकारिणम् ॥४३॥

Smelling the fragrance of lotuses in the ponds—a fragrance that was sweet as their own breath, and was cooled by the ruffling wavelets. (43).

ग्रामेष्वात्मविसृष्टेषु यूपचिह्नेषु यज्वनाम् ।

अमोघाः प्रतिगृह्णन्तावर्ध्यानुपदमाशिषः ॥४४॥

Receiving after welcome offerings, the invaluable blessings of sacrificers in the villages, marked by sacrificial posts, of which they had made a grant to them. (44).

हैयंगवीनमादाय घोषवृद्धानुपस्थितान् ।

नामधेयानि पृच्छन्तौ वन्यानां मार्गशाखिनाम् ॥४५॥

Questioning the old herdsmen, who came with presents of fresh butter, of the names of forest trees on the way. (45).

काप्यभिख्या तयोरासीद्ब्रजतोः शुद्धवेषयोः ।

हिमनिमुक्तयोर्योगे चित्राचन्द्रमसोरिव ॥४६॥

And a nameless grace was theirs as onwards they moved, clad in bright raiment, like the moon with Chitrā beaming, when the mists have rolled away. (46).

तत्तद्भूमिपतिः पत्न्यै दर्शयन्प्रियदर्शनः ।

अपि लङ्घितमध्वानं बुबुधे न बुधोपमः ॥४७॥

The gracious monarch, comparable to Budha, did not realise how much of the way they had cleared, as he was showing the various objects they met to his queen. (47).

स दुष्प्रापयशाः प्रापदाश्रमं श्रान्तवाहनः ।

सायं संयमिनस्तस्य महर्षेर्महिषीसखः ॥४८॥

In the evening, with jaded horses, the king whose glory none could attain, arrived with his queen at the hermitage of the self-controlled sage. (48).

वनान्तरादुपावृत्तैः समित्कुशफलाहरैः ।

पूर्यमाणमहश्याग्निप्रत्युद्यातैस्तपस्विभिः ॥४९॥

The hermitage, which was being filled by sages who returned from the depth of forests bringing with them sacred fuel and Kuśa grass and fruit, and who were welcomed by the sacred fire that remained invisible. (49).

आकीर्णमृषिपत्नीनामुटजद्वाररोधिभिः ।

अपत्यैरिव नीवारभागधेयोचितैर्मृगैः ॥५०॥

With the deer herding together, and blocking the door of the huts, expecting to get a portion of the Nivāras—these who were so to speak as children to the wives of the hermits. (50).

सेकान्ते मुनिकन्याभिस्तत्क्षणोज्झितवृक्षकम् ।
विश्वासाय विहंगानामालवालाम्बुपायिनाम् ॥५१॥

Where after watering the trees the hermit-girls moved away from them, lest they should scare the birds that drank the water from their basins. (51).

आतपात्ययसंक्षिप्तनीवारासु निषादिभिः ।
मृगैर्वतितरोमन्थमुटजाङ्गनभूमिषु ॥५२॥

Here in the open spaces before the huts where, now that the blaze of day was over, the Nivāra grains were piled in a heap, squatted the deer chewing cud. (52).

अभ्युत्थितान्निपिशुनैरतिथीनाश्रमोन्मुखान् ।
पुनानं पवनोद्धूतं धूमैराहुतिगन्धिभिः ॥५३॥

Which purified the guests arriving at the hermitage by fumes of smoke scattered by wind that had the smell of the offerings and that told of the kindling fires. (53).

अथ यन्तारमादिश्य धुर्यान्विश्रामयेति सः ।
तामवारोहयत्पत्नीं रथादवततार च ॥५४॥

Then bidding his charioteer give rest to his steeds, he helped his queen to alight from the chariot and then alighted down himself. (54).

तस्मै सभ्याः सभार्याय गोप्त्रे गुप्ततमेन्द्रियाः ।
अर्हणामर्हते चक्रमुनयो नयचक्षुषे ॥५५॥

The polite sages, pre-eminent in the virtue of self-restraint, offered worship to their worthy protector who was accompanied by his wife and who saw with the eyes of political wisdom (55).

त्रिवेः सायंतनस्यान्ते स ववर्क्षं तपोनिधिम् ।
अन्वासितमरुन्धत्या स्वाहयेव हविर्भुजम् ॥५६॥

When the evening rites were ended, he saw the mighty sage [waited upon by Arundhati, like the fire-god by his spouse. (56).

तयोर्जगृहतुः पादान् राजा राज्ञी च मागधी ।
तौ गुरुर्गुरुपत्नी च प्रीत्या प्रतिनन्दतुः ॥५७॥

The monarch and his queen, the princess of Magadha, reverently grasped their feet, and the preceptor and his wife with joy greeted them. (57).

तस्मात्स्थिक्रियाशान्तरथक्षोभपरिश्रमम् ।
पप्रच्छ कुशलं राज्ये राज्याश्रममुनिं मुनिः ॥५८॥

When each hospitable office had banished the pain caused by the joltings of the chariot, the sage questioned this hermit who owned a kingdom for his hermitage, on his kingdom's weal. (58).

अथाथर्वनिधेस्तस्य विजितारिपुरः पुरः ।
अर्थ्यमर्थपतिर्वाचिमाददे वदतां वरः ॥५९॥

Then the king, graced with matchless eloquence, the conqueror of his foemen's cities, spoke significant words to the sage who was deeply learned in the Atharva. (59).

उपपन्नं ननु शिवं सप्तस्वङ्गेषु यस्य मे ।
दैवीनां मानुषीणां च प्रतिहर्ता त्वमापदाम् ॥६०॥

It is but natural that it fares well with all the seven
CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

constituents of my state, since you are there to avert divine and human harm alike. (60).

तव मन्त्रकृतो मन्त्रैर्दूरात्प्रशमितारिभिः ।
प्रत्यादिश्यन्त इव मे दृष्टलक्ष्यभिदः शराः ॥६१॥

By your spells—you who are a maker of spells—that from afar quell (my) enemies, my arrows that can hit but visible marks are as it were repelled (rendered useless). (61).

हविरावर्जितं होतस्त्वया विधिवदग्निषु ।
वृष्टिर्भवति सस्यानामवग्रहविशोषिणाम् ॥६२॥

O sacrificer, the oblation which you duly offer to the fires is turned into the showers that cheer the crops withered by drought. (62).

पुरुषायुषजीविन्यो निरातङ्का निरीतयः ।
यन्मदीयाः प्रजास्तस्य हेतुस्त्वद्ब्रह्मवर्चसम् ॥६३॥

That safe and unharmed by calamities my people live the utmost term of human life is surely due to your spiritual might. (63).

त्वयैवं चिन्त्यमानस्य गुरुणा ब्रह्मयोनिना ।
सानुबन्धाः कथं न स्युः संपदो मे निरापदः ॥६४॥

With you, my preceptor born of the creator, guarding me who am free from vice, how will fortune not bless me continually? (64).

किंतु वध्वां तवैतस्यामदृष्टसदृशप्रजम् ।
न मामवति सदीपा रत्नसुरपि मेदिनी ॥६५॥

Yet what is Earth to me with all its isles and precious gems, when never from your daughter has sprung a child worthy of me? (65).

नूनं मत्तः परं वंश्याः पिण्डविच्छेददर्शिनः ।

न प्रकामभुजः श्राद्धे स्वधासंग्रहतत्पराः ॥६६॥

The manes of my fathers seeing that after me the Śrāddha offerings must expire, cannot indeed accept too much at a Śrāddha, since they are busy storing the offered food. (66).

मत्परं दुर्लभं मत्वा नूनमार्वाजितं मया ।

पयः पूर्वं स्वनिःश्वासैः कवोष्णमुपभुज्यते ॥६७॥

And foreseeing too that after me the holy water which I have poured must cease to flow they drink it now all tepid by their woeful sighs. (67).

सोऽहमिज्याविशुद्धात्मा प्रजालोपनिमीलितः ।

प्रकाशश्चाप्रकाशश्च लोकालोक इवाचलः ॥६८॥

Thus purged in soul by holy rites and yet darkened by a failing line, like mountain Lokāloka I stand, splendid and yet wrapped in gloom. (68).

लोकान्तरसुखं पुण्यं तपोदानसमुद्भवम् ।

संततिः शुद्धवंश्या हि परत्रेह च शर्मणे ॥६९॥

For the merit sprung from penance and generosity is the cause of bliss in the next world; but the progeny of a pure family is the source of joy in this and in the other world. (69).

तथा हीनं विधातमं कथं पश्यन्त ब्रूयसे ।
सिक्तं स्वयमिव स्नेहाद्वन्ध्यमाश्रमवृक्षकम् ॥७०॥

O Creator, does it not pain you to see me bereft of it, like a young tree of the hermitage affectionately watered by yourself remaining barren? (70).

असह्यपीडं भगवन्नृणामन्त्यमवेहि मे ।
अरुतुदमिवालानमनिर्वाणस्य दन्तिनः ॥७१॥

Reverend sire, know that the final debt (that to the Pitrs) galls me, as galls the cutting chain an elephant that has been kept without a daily bath. (71).

तस्मान्मुच्ये यथा तात संविधातुं तथाहंसि ।
इक्ष्वाकूणां दुरापेक्ष्यं त्वदधीना हि सिद्धयः ॥७२॥

Order it so then, father, that I may find deliverance: for in matters difficult to gain, the Ikṣvākus have ever depended on you for success. (72).

इति विज्ञापितो राज्ञा ध्यानस्तिमितलोचनः ।
क्षणमात्रमृषिस्तस्थौ सुप्तमीन इव हृदः ॥७३॥

Thus requested by the monarch, the sage stood awhile closing his eyes in thought, like a lake with the fishes sleeping. (73).

सोऽपश्यत्प्रणिधानेन संततेः स्तम्भकारणम् ।
भावितात्मा भुवो भर्तु रथैनं प्रत्यबोधयत् ॥७४॥

Pure of soul, through meditation's force, he beheld the cause that obstructed the king's line, and spoke about it to the king. (74).

पुरा शक्रमुपस्थाय तवोर्वीं प्रति यास्यतः ।

आसीत्कल्पतरुच्छायामाश्रिता सुरभिः पथि ॥७५॥

Formerly when having paid worship to Sakra you were returning to the earth, on your way stood Surabhi underneath a heavenly tree. (75).

धर्मलोपभयाद्राज्ञीमृतुस्नातामिमां स्मरन् ।

प्रदक्षिणक्रियार्हायां तस्यां त्वं साधु नाचरः ॥७६॥

And remembering this your queen bathing after menstruation, and fearing the transgression of right conduct, you did not honour her (the cow) who deserved to be honoured by your walking round her. (76).

अवजानासि मां यस्मादतस्ते न भविष्यति ।

मत्प्रसूतिमनाराध्य प्रजेति त्वां शशाप सा ॥७७॥

'Since you disregard me, therefore, shall you lack children until you will propitiate my own offspring'; thus she cursed you. (77).

स शापो न त्वया राजन्न च सारथिना श्रुतः ।

नदत्याकाशगङ्गायाः स्रोतस्युद्गमदिग्गजे ॥७८॥

And as loud roared the stream of the heavenly Ganges, in which the intoxicated quarter-elephants sported, neither you nor your charioteer heard the curse. (78).

ईप्सितं तदवज्ञानाद्विद्धि सागंलमात्मनः ।

प्रतिबध्नाति हि श्रेयः पूज्यपूजाव्यतिक्रमः ॥७९॥

That impiety shown to her is as a bar preventing the

attainment of your desire; surely good fortune is hindered, if honour is not rendered where honour is due. (79).

हविषे दीर्घसत्रस्य सा चेदानीं प्रचेतसः ।
भुजंगपिहितद्वारं पातालमधितिष्ठति ॥८०॥

She now stays in Pātāla the entrance to which is blocked by snakes, that she might provide offerings at the long sacrificial session of Prachetas. (80).

सुतां तदीयां सुरभेः कृत्वा प्रतिनिधिं शुचिः ।
आराधय सपत्नीकः प्रीता कामदुघा हि सा ॥८१॥

Looking upon her daughter as representing Surabhi, you with your consort, after purifying yourself, tend her : for, when well-pleased, she would bestow the boon you seek. (81).

इति वादिन एवास्य होतुराहुतिसाधनम् ।
अनिन्द्या नन्दिनी नाम धेनुराववृत्ते वनात् ॥८२॥

Even as he spoke, came Nandinī, the blameless cow, from the forest—she who gave the oblation the sacrificer made. (82).

ललाटोदयमाभुग्नं पल्लवस्निग्धपाटला ।
बिभ्रती श्वेतरोमाङ्गुलं संध्येव शशिनं नवम् ॥८३॥

Softly reddish like tender leaves, she bore on her forehead a mark of white hair, slightly curved, as bears the evening twilight her crescent moon. (83).

भुवं कोष्णेन कुण्डोष्णी मेध्येनावमृथादपि ।
प्रस्नवेनाभिवर्षन्ती वत्सालोकप्रवर्तिना ॥८४॥

CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhantare Gangotri Gyaan Kosh
With a full udder she began to sprinkle the earth with

warm milk, which was holier than the Avabhr̥tha bath, and which had started streaming at the sight of her calf. (84).

रजःकणः खुरोद्भूतैः स्पृशद्भिर्गात्रमन्तिकात् ।
तीर्थाभिषेकजां शुद्धिमादधाना महीक्षितः ॥८५॥

Giving the monarch the purity which a bath at a holy place gives by the atoms of dust, raised by her hoofs, resting, when near, upon his limbs. (85).

तां पुण्यदर्शनां दृष्ट्वा निमित्तज्ञस्तपोनिधिः ।
याज्यमाशंसितावन्ध्यप्रार्थनं पुनरब्रवीत् ॥८६॥

The sage, who could read omens, seeing the holy cow spoke again to the king, who was worthy to be a sacrificer, and whose hopes for the boon desired were destined to bear fruit. (86).

अद्वैर्वर्तिनीं सिद्धिं राजन्विगणयात्मनः ।
उपस्थितेयं कल्याणी नाम्नि कीर्तित एव यत् ॥८७॥

Know, monarch, that the fruition of your desire is not far distant, since the moment her name was mentioned this auspicious cow has come. (87).

वन्यवृत्तिरिमां शश्वदात्मानुगमनेन गाम् ।
विद्यामभ्यसनेनेव प्रसादयितुमर्हसि ॥८८॥

Living on what the woodland yields, propitiate this cow by constantly following her, even as learning is propitiated by constant study. (88).

प्रस्थितायां प्रतिष्ठेयाः स्थितायां स्थितिमाचरेः ।
निषण्णायां निषीदास्यां पीताम्भसि पिबेरपः ॥८९॥

Move onwards when she moves, whenever she rests you rest; recline when she is pleased to couch, and drink when you see her drink. (89).

वधूभक्तिमती चैनामचितामा तपोवनात् ।
प्रयता प्रातरन्वेतु सायं प्रत्युद्गजेदपि ॥६०॥

And at dawn of day, your spouse after getting pure herself must devotedly worship her and follow her to the edge of the sacred grove and thence at eve receive her coming home. (90).

इत्या प्रसादादस्यास्त्वं परिचर्यापरो भव ।
अविघ्नमस्तु ते स्थेयाः पितेव धुरि पुत्रिणाम् ॥६१॥

Thus shall you yield her reverence meet, till you win her grace. May success attend you! Be you first of all who bear a father's name. (91).

तथेति प्रतिजग्राह प्रीतिमान्सपरिग्रहः ।
आदेशं देशकालज्ञः शिष्यः शासितुरानतः ॥६२॥

Saying 'so be it' the humble pupil, well pleased, and knowing well the proper time and place, and his spouse accepted the command of his preceptor. (92).

अथ प्रदोषे दोषज्ञः संवेशाय विशांपतिम् ।
सूनुः सूनृतवाक्कल्लब्धुर्विससर्जोजितश्रियम् ॥६३॥

Then as night fell, the learned son of Brahmā, who was true and agreeable of speech, dismissed to sleep the monarch endowed with exalted glory. (93).

सत्यामपि तपःसिद्धौ नियमापेक्षया मुनिः ।
कल्पवित्कल्पयामास वयामेवास्य संविधाम् ॥६४॥

The lawful consort of the king, who was worthy to be reckoned the foremost of chaste women, followed the way she (the cow) went, hallowing the dust on it with the tread of her hoofs, even as Smṛti follows the sense of Śruti. (2).

निवृत्य राजा दयितां दयालुस्तां सौरभेयीं सुरभियंशोभिः ।
पयोधरीभूतचतुःसमुद्रां जुगोष गोरूपधरामिवोर्वीम् ॥३॥

The kindly monarch, shining in his glory, having bidden his wife return, protected the cow born of Surabhi, as if she were earth embodied, with the four oceans for her udders. (3).

व्रताय तेनानुचरेण धेनोर्न्यषेधि शेषोऽप्यनुयायिवर्गः ।
न चान्यतस्तस्य शरीररक्षा स्ववीर्यगुप्ता हि मनोः प्रसूतिः ॥४॥

Following the cow in his vow of service he prohibited even the remainder of his attendants (to follow him); nor was there any other means of self-protection; for Manu's race their own valour defends. (4).

आस्वादवद्भिः कवलैस्तृणानां कण्डूयनैर्दशनिवारणैश्च ।
अव्याहतैः स्वैरगतैः स तस्याः सम्राट् समाराधनतत्परोऽभूत् ॥५॥

Now offering her savoury morsels of grass, now scratching her body, and now warding off wild flies, without impeding her free movements, the great king devoted himself to propitiate her. (5).

स्थितः स्थितामुच्चलितः प्रयातां निषेदुषीमासनबन्धधीरः ।
जलाभिलाषी जलमाददानां छायेव तां भूपतिरन्वगच्छत् ॥६॥

went he; when she lay down, he sat by as firmly to his seat he was tied; and when she drank water, he would drink it: thus like her shadow close the monarch followed her. (6).

स न्यस्तचिह्नमपि राजलक्ष्मीं तेजोविशेषानुमितां दधानः ।
आसीदनाविष्कृतदानराजिरन्तमंदावस्थ इव द्विपेन्द्रः ॥७॥

Bearing royal glory the outward marks whereof were laid aside, and yet the presence of which was inferred from his peculiar lustre, he was like an elephant, the king of his race, whose passion burns within, though the flow of rut is yet undisplayed. (7).

लताप्रतानोद्प्रथितैः स केशैरधिज्यधन्वा विचचार दावम् ।
रक्षापदेशान्मुनिहोमधेनोर्वन्यान्विनेष्यन्निव दुष्टसत्त्वान् ॥८॥

With hair tied 'up into a knot with tendrils of creeper and with his bow strung, he ranged the forest, as if under guise of guarding the sage's holy cow, he was taming the wild beasts of the forest. (8).

विसृष्टपाश्वानुचरस्य तस्य पाश्वद्रुमाः पाशभृता समस्य ।
उदीरयामासुरिवोन्मदानामालोकशब्दं वयसां विरावैः ॥९॥

And with the twitter of gladsome birds, the trees on both his sides seemed to cry "all hail" to him, who had dismissed his attendants and who was an equal of lord Varuṇa. (9).

मरुत्प्रयुक्ताश्च मरुत्सखाभं तमर्च्यमारादभिवर्तमानम् ।
अवाकिरन्बाललताः प्रसूनैराचारलाजैरिव पौरकन्याः ॥१०॥

And the young plants stirred by the wind scattered

flowers before him, as close he passed, looking like the friend of the wind (fire) and deserving to be honoured, like the maidens in the city scattering fried grains before him as was the custom. (10).

घनुभृतोऽप्यस्य दयाद्राभावमाख्यातमन्तःकरणैर्विशङ्कः ।
विलोकयन्त्यो वपुरापुरक्षणां प्रकामविस्तारफलं हरिण्यः ॥११॥

The female deer got the reward of their wide expanding eyes as they looked at his body with fearless hearts that told of his kindly nature in spite of the fact that he carried a bow. (11).

स कीचकैर्मरुतपूर्णरन्ध्रैः कूजद्विरापादितवंशकृत्यम् ।
शुभाव कुञ्जेषु यशः स्वमुच्चैरुद्गगीयमानं वनदेवताभिः ॥१२॥

And he heard his own fame sung aloud in the bowers by sylvan deities, where the bamboos, sounding as their holes were filled with wind, served the purpose of pipes. (12).

पृक्तस्तुषारैर्गिरिनिर्भराणामनोकहाकम्पितपुष्पगन्धो ।
तमातपक्लान्तमनातपत्रमाचारपूतं पवनः सिषेवे ॥१३॥

And the wind, which was charged with the spray of the mountain-streams, and fragrant with the scent of the flowers which were slightly waved on the trees, waited upon him who was purified by his devotional acts, when he languished in the hot sun, and was without his umbrella. (13).

शशाम वृष्ट्यापि विना दधानिरासीद्विशेषा फलपुष्पवृद्धिः ।
अतं न सत्त्वेष्वधिको ब्रबाधे तस्मिन्वनं गोप्तारि ग्राहमाने ॥१४॥

Soon as he, the guardian, entered the woodland, the forest-fire was quenched even without a shower; more rich bloomed flower and fruit, and strong brutes no longer harmed the weak. (14).

संचारपूतानि दिगन्तराणि कृत्वा दिनान्ते निलयाय गन्तुम् ।
प्रचक्रमे पल्लवरागताम्रा प्रभा पतङ्गस्य मुनेश्च धेनुः ॥१५॥

After purifying the spaces between the quarters by their rambles, the light of the sun and the cow of the sage, ruddy like the hue of young leaves, started at the end of the day—the one to the setting-mountain and the other to her house. (15).

तां देवतापित्रतिथिक्रियार्थमन्वग्ययौ मध्यमलोकपालः ।
बभौ च सा तेन सतां मतेन श्रद्धेव साक्षाद्विधिनोपपन्ना ॥१६॥

The lord of the middle world followed her at each step—she who was the means of gratifying the gods, the manes and guests; and with him who was honoured by the good, she appeared like faith incarnate attended by the performance of the religious acts. (16).

स पल्वलोत्तीर्णवराहयूथान्यावासवृक्षोन्मुखबर्हिणानि ।
ययौ मृगाध्यासितशाद्वलानि श्यामायमानानि वनानि पश्यन् ॥१७॥

And he went (after her) gazing at the darkening forests as the herds of boars rose from the puddles and the peacocks turned to the trees of their perch, and as the deer-herds squatted on the grassy glades. (17).

श्रापीनभारोद्धहनप्रयत्नाद्गृष्टिगुरुत्वाद्वपुषो नरेन्द्रः ।
उभावलंचक्रतुरञ्जिताभ्यां तपोवनावृत्तिपथं गताभ्याम् ॥१८॥

The cow who had calved but once, by her efforts to bear the weight of her (distended) udder, and the king by the weight of his body, both by their graceful gait adorned the way back to the hermitage. (18),

वसिष्ठधेनोरनुयायिनं तमावर्तमानं वनिता वनान्तात् ।
पपौ निमेषालसपक्ष्मपङ्क्तिरुपोषिताभ्यासिव लोचनाभ्याम् ॥१८॥

And as he, the follower of Vasiṣṭha's cow, returned from the forest, his wife seemed to be drinking him in, with her eyes that had fasted as it were, slow in closing the rows of her eye-lashes (even) in winking. (19).

पुरस्कृता वर्त्मनि पार्थिवेन प्रत्युद्गता पार्थिवधर्मपत्न्या ।
तदन्तरे सा विरराज धेनुर्दिनक्षपामध्यगतेव संध्या ॥२०॥

Going ahead of the king on the way, and welcomed back by his lawfully-wedded wife, the cow appeared between the two, like the twilight between day and night. (20).

प्रदक्षिणीकृत्य पयस्विनीं तां सुदक्षिणा साक्षतपात्रहस्ता ।
प्रणम्य चानर्च विशालमस्याः शृङ्गान्तरं द्वारमिवार्थसिद्धेः ॥२१॥

With a vessel of rice grains in her hand, Sudakṣinā went round the cow that yielded plenty of milk and bowing to her worshipped her wide temples stretching between her two horns, which were as it were the doorway leading to the accomplishment of (her) object. (21).

वत्सोत्सुकापि स्तिमिता सपर्या प्रत्यग्रहीत्सेति ननन्दतुस्तौ ।
भक्त्योपपन्नेषु हि तद्विधानां प्रसादचिह्नानि पुरःफलानि ॥२२॥

They were pleased to see that although longing for

her calf, she yet stayed to receive their worship: for, those who are filled with devotion towards such as she, find these signs of favour to be the indications of the approaching fulfilment of the desired object. (22).

गुरोः सदारस्य निषोड्य पादौ समाप्य सांध्यं च विधिं दिलीपः ।
दोहावसाने पुनरेव दोग्ध्रीं भेजे भुजोच्छिन्नरिपुर्निषण्णाम् ॥२३॥

After falling at the feet of his preceptor and his wife, and finishing his evening rites, the king who had destroyed his foemen by the prowess of his arm again waited upon the cow who, now milked, had lain (on the ground.) (23).

तामन्तिकन्यस्तबलिप्रदीपामन्वास्य गोप्ता गृहिणीसहायः ।
क्लमेण सुप्तामनु संविवेश सुप्तोत्थितां प्रातरनूदतिष्ठत् ॥२४॥

The king and his queen, sitting after her, near whom were placed evening lamps (kindled in places) where flower-offerings were made, went to sleep after she had gone to sleep, and in the morning rose after she had risen from sleep. (24).

इत्थं व्रतं धारयतः प्रजार्थं समं महिष्या महनीयकीर्तेः ।
सप्त व्यतीयुस्त्रिगुणानि तस्य दिनानि दीनोद्धरणोचितस्य ॥२५॥

Thus thrice-seven days went by while he had been observing the vow along with his queen to secure progeny for himself who was of adorable fame and was accustomed to relieve the distressed. (25).

अन्येद्युरात्मानुचरस्य भावं जिज्ञासमाना मुनिहोमधेनुः ।
गङ्गाप्रपातान्तविरूढशष्पं गौरीगुरोर्गह्वरमाविवेश ॥२६॥

The next day, the holy cow of the sage, desiring to

try the devotion of her attendant, entered a cave of the Himālaya where near a cataract of the Ganges the grass was freshly grown. (26).

सा दुष्प्रधर्षा मनसापि हिल्लरित्यद्रिशोभाप्रहितेक्षणेन ।
अलक्षिताभ्युत्पतनो नृपेण प्रसह्य सिंहः किल तां चकष्व ॥२७॥

And unnoticed by him, it is told, a lion sprang and roughly seized the cow, while the king, thinking no wild beast would dare to harm her even in thought, was gazing upon the beauty of the mountain. (27).

तदीयमाक्रन्दितमार्तसाधोर्गुहानिबद्धप्रतिशब्ददीर्घम् ।
रश्मिष्विवादाय नगेन्द्रसक्तां निवर्तयामास नृपस्य दृष्टिम् ॥२८॥

Her distressed lowing, long-drawn owing to its reverberation in the mountain-cave, drew back the eyes of the king, who was kind to the distressed, from the mountain as though they were held by reins. (28).

स पाटलायां गवि तस्थिवांसं धनुर्धरः केसरिणं ददर्श ।
अधित्यकायामिव धातुमय्यां लोध्रद्रुमं सानुमतः प्रफुल्लम् ॥२९॥

The archer saw the lion standing over the ruddy cow like a Lodhra tree full-blossoming on a red-chalk upper ledge of some hill. (29).

ततो मृगेन्द्रस्य मृगेन्द्रगामी वधाय वध्यस्य शरं शरण्यः ।
जाताभिषङ्गो नृपतिर्निषङ्गगुदुर्बुमेच्छत्प्रसभोद्धृतारिः ॥३०॥

Then the king, a refuge to the distressed, himself a lion in his gait, who had vanquished his foes by his might, feeling defeated, desired to snatch an arrow from his quiver to slay the lion who deserved death. (30).

वामेतरस्तस्य करः प्रहर्तुं नखप्रभाभूषितकङ्कपत्रे ।

सक्ताङ्गुलिः सायकपुङ्ख एव चित्रार्पितारम्भ इवावतस्थे ॥३१॥

The striker's right hand, the fingers of which clove to the root of the arrow whose heron feathers were lighted by the gleam of his nails, remained fixed as if its activity was represented in a picture. (31).

बाहुप्रतिष्ठम्भविवृद्धमन्युरभ्यर्णमागस्कृतमस्पृशद्भिः ।

राजा स्वतेजोभिरदह्यतान्तर्भोगीव मन्त्रौषधिरुद्धवीर्यः ॥३२॥

Highly incensed at the restraint put upon his arm, like a cobra whose power is restrained by some spell and herb, the king burned inside him with his own fiery energy which could not touch the offender though so nigh. (32).

तमार्यगृह्यं निगृहीतधेनुर्मनुष्यवाचा मनुवंशकेतुम् ।

विस्मायेयन्विस्मितमात्मवृत्तौ सिंहोरुसत्त्वं निजगाद सिंहः ॥३३॥

The lion, who had seized the cow (now) spoke to him in human voice, thus amazing him who was already amazed at his own state, who was a friend of the noble, who was the most illustrious of Manu's line and who like a lion was very brave. (33).

अलं महीपाल तव श्रमेण प्रयुक्तमप्यस्त्रमितो वृथा स्यात् ।

न पादपोन्मूलनशक्ति रंहः शिलोच्चये मूर्च्छन्ति मारुतस्य ॥३४॥

Enough, O king, of your exertions; vain would be your shaft though discharged at me: the force of the wind which has power to uproot a tree does not prevail against a mountain. (34).

कैलासगौरं वृषमारुक्षोः पादार्पणानुग्रहपूतपृष्ठम् ।

अवेहि मां किकरमष्टमूर्तेः कुम्भोदरं नाम निकुम्भमित्रम् ॥३५॥

Know me to be a servant of the Lord with eight forms, Kumbhodara by name, a friend of Nikumbha, whose back is hallowed by the Lord's favour of planting his foot on it whenever he desires to mount his bull that is white like the Kailāsa mountain. (35).

अमुं पुरः पश्यसि देवदारुं पुत्रीकृतोऽसौ वृषभध्वजेन ।
यो हेमकुम्भस्तननिःसृतानां स्कन्दस्य मातुः पयसां रसज्ञः ॥३६॥

Do you see the Devadāru tree ahead, which has been regarded as his very son by Lord Śiva of the bull-emblazoned banner, which tree has tasted the water poured by the mother of Skanda from breast-like golden pitchers, (as Skanda has tasted her milk coming out from her breasts as from golden jars?) (36).

कण्डयमानेन कटं कदाचिद्वन्यद्विपेनोन्मथिता त्वगस्य ।
अथैनमद्रेस्तनया शुशोच सेनान्यमालीढमिवासुरास्त्रैः ॥३७॥

Once a wild elephant rubbed its temples against the tree and stripped it of its bark; whereupon the daughter of the mountain lamented it as she would her son Skanda if wounded by the missiles of the demons. (37).

तदाप्रभृत्येव वनद्विपानां त्रासार्थमस्मिन्नहमद्रिकुक्षौ ।
व्यापारितः शूलभृता विधाय सिंहत्वमङ्गागतसत्त्ववृत्ति ॥३८॥

From that very day the trident-bearer appointed me to scare away wild elephants from this cave, transforming me into a lion whose sustenance is provided by the beasts that venture near him. (38).

तस्यालमेषा क्षुधितस्य तृप्त्यै प्रदिष्टकाला परमेश्वरेण ।
उपस्थिता शोणितपारणा मे सुरद्विषश्चान्द्रमसी सुधेव ॥३९॥

And this (cow) who was given the appointed time by the great lord, is sufficient to stay my hunger. Here is bloody meal awaiting me like the nectar from the moon awaiting the enemy of the Gods. (39).

स त्वं निवर्तस्व विहाय लज्जां गुरोर्भवान्दर्शितशिष्यभक्तिः ।
शस्त्रेण रक्ष्यं यदशक्यरक्षं न तद्यशः शस्त्रभृतां क्षिणोति ॥४०॥

Do you, therefore, go back without feeling shame; you have shown a pupil's devotion to his preceptor. For what even weapons fail to protect will not (if lost) damage the honour of a Kṣatriya. (40).

इति प्रगल्भं पुरुषाधिराजो मृगाधिराजस्य वचो निशम्य ।
प्रत्याहतास्त्रो गिरिशप्रभावादात्मन्यवज्ञां शिथिलीचकार ॥४१॥

The lord of men, hearing these bold words of the lord of beasts, and finding his missiles rendered futile through the power of Lord Śiva, weakened his contempt for himself. (41).

प्रत्यब्रवीच्चैनमिषुप्रयोगे तत्पूर्वभङ्गे वितथप्रयत्नः ।
जडोक्तस्त्र्यम्बकवीक्षणेन वज्रं मुमुक्षन्निव वज्रपाणिः ॥४२॥

He made answer to him, finding his effort futile in shooting arrows which had for the first time suffered hindrance, like the thunder-wielder who was rendered motionless by the glance of Śiva when he was about to release his thunder. (42).

संरुद्धचेष्टस्य मृगेन्द्र कामं हास्यं वचस्तद्यदहं विवक्षुः ।
अन्तर्गतं प्राणभृतां हि वेद सर्वं भवान्भावमतोऽभिधास्ये ॥४३॥

Surely the words I desire to speak would only move

(your) laughter since I stand restrained from action; yet I will speak; for you know the innermost thoughts of all living beings. (43).

मान्यः स मे स्थावरजंगमानां सर्गस्थितिप्रत्यवहारहेतुः ।
गुरोरपीदं धनमाहितान्नेर्नश्यत्पुरस्तादनुपेक्षणीयम् ॥४४॥

He who is the cause of the creation, sustenance and destruction of all animate and inanimate things deserves to be revered by me: and yet I should not allow this property of my preceptor who keeps the sacred fire to be destroyed in my presence. (44).

स त्वं मदीयेन शरीरवृत्तिं देहेन निर्वर्तयितुं प्रसीद ।
दिनावसानोत्सुकबालवत्सा विसृज्यतां धेनुरियं सहर्षः ॥४५॥

Do you, therefore, favour me by satisfying your hunger with my body; release this cow of the great sage, whose young calf is yearning for her at the end of day. (45).

अथान्धकारं गिरिगह्वराणां दंष्ट्रामयूखैः शकलानि कुर्वन् ।
भूयः सः भूतेश्वरपाश्वर्तौ किञ्चिद्विहस्यार्थपतिं बभाषे ॥४६॥

At this, the attendant of the lord of beings smiled a bit, thus breaking to pieces the darkness in the mountain-caves by the rays of light from his teeth, and once again spoke to the king. (46).

एकातपत्रं जगतः प्रभुत्वं नवं वयः कान्तमिदं वपुश्च ।
अल्पस्य हेतोर्बहु हातुमिच्छन्विचारमूढः प्रतिभासि मे त्वम् ॥४७॥

The Sovereignty of the earth marked by but one royal umbrella, young age, and this handsome form—renouncing

so much for such a paltry thing, you strike me as one who is devoid of reason. (47).

भूतानुकम्पा तव चेदियं गौरेका भवेत्स्वस्तिमती त्वदन्ते ।

जीवन्पुनः शश्वदुपप्लवेभ्यः प्रजाः प्रजानाथ पितेव पासि ॥४८॥

If pity for living creatures moves you, then this one cow will live by your death; but if on the other hand, you live, O lord of the people, then like a father you will for ever guard them against troubles. (48).

अथैकधेनोरपराधचण्डाद्गुरोः कृशानुप्रतिमाद्विभेषि ।

शक्योऽस्य मन्युर्भवता विनेतुं गाः कोटिशः स्पर्शयता घटोघ्नोः ॥४९॥

Or if you are afraid of your preceptor who is the very image of fire, and who having but one cow, would get severely angry at your dereliction, then it is possible for you to remove his anger by presenting him with cows by crores, each with pot-like udder. (49).

तद्रक्ष कल्याणपरस्पराणां भोक्तारमूर्जस्वलमात्मदेहम् ।

महोत्तलस्पर्शनमात्रभिन्नमृद्धं हि राज्यं पदमैन्द्रमाहुः ॥५०॥

And so guard your body which will enjoy a series of blessings and which is so powerful: for a prosperous kingdom is said to be the very abode of Indra differing from it only by its contact with the earth. (50).

एतावदुक्त्वा विरते मृगेन्द्रे प्रतिस्वनेनास्य गुहागतेन ।

शिलोच्चयोऽपि क्षितिपालमुच्चैः प्रीत्या तमेवार्थमभाषतेव ॥५१॥

When after addressing him thus the lion ceased, the mountain too out of love (for him) seemed to repeat aloud

the same thoughts to the king by means of the echoes that came from the mountain-cave. (51).

निशम्य देवानुचरस्य वाचं मनुष्यदेवः पुनरप्युवाच ।

धेन्वा तदध्यासितकातराक्षया निरीक्ष्यमाणः सुतरां दयालुः ॥५२॥

Having heard the words of this attendant of the lord, the lord of men much more compassionate (than before) spoke again, being looked at by the cow whose eyes were tremulous through fear, as she was in the lion's power. (52).

क्षतात्किल त्रायत इत्युदग्रः क्षत्रस्य शब्दो भुवनेषु रुढः ।

राज्येन किं तद्विपरीतदृत्तेः प्राणैरपक्रोशमलीमसैर्वा ॥५३॥

The high sounding word meaning a Kṣatra (Kṣatriya) is well known to the world by its derivation: "one who saves from destruction;" of what use is a kingdom to him who acts in a reverse way and of what use is his life to him which bears the stain of ignominy? (53).

कथं नु शक्योऽनुनयो महर्षे विश्राणनाच्चान्यपयस्विनीनाम् ।

इमामनूनां सुरभेरवेहि रुद्रौजसा तु प्रहृतं त्वयास्याम् ॥५४॥

How may I remove the anger of the sage by presenting him with other cows? Know her to be not inferior to Surabhi; and you could strike her only by the might of Rudra. (54).

सेयं स्वदेहापणनिष्क्रयेण न्याय्या मया मोचयितुं भवत्तः ।

न पारणा स्याद्विहता तवेवं भवेदलुप्तश्च मुनेः क्रियार्थः ॥५५॥

So it is proper that I should free her from you by giving you my body as ransom: thus your meal after a fast

will not be lost; nor will the sage lose this means of performing his religious act. (55).

भवानपीदं परवानवेति महान्हि यत्नस्तव देवदारो ।

स्थातुं नियोक्तुर्नहि शक्यमग्रे विनाश्य रक्ष्यं स्वयमक्षतेन ॥५६॥

And well you know, who serve yourself a master,—for with anxious zeal you protect this Devadāru tree,—that if one lose his charge himself unwounded, it were not well to face his lord. (56).

किमप्यहिंस्यस्तव चेन्मतोऽहं यशःशरीरे भव मे दयालुः ।

एकान्तविध्वंसिषु मद्विधानां पिण्डेष्वनास्था खलु भौतिकेषु ॥५७॥

But if you think to spare me, be kind to spare the body of my fame: for such as I scarce value their fleshly bodies made up of the gross elements and bound to perish. (57).

संबन्धमाभाषणपूर्वमाहुर्वृत्तः स नौ संगतयोर्वनान्ते ।

तद्भूतनाथानुग नार्हसि त्वं संबन्धिनो मे प्रणयं विहन्तुम् ॥५८॥

They say conversation leads to friendship: and that has sprung up between us here where we meet in the forest; therefore, oh attendant of the lord of beings, it is not proper for you to decline this request of mine, now that I have become your friend. (58).

तथेति गामुक्तवते दिलीपः सद्यः प्रतिष्ठस्मविमुक्तबाहुः ।

स न्यस्तशस्त्रो हरये स्वदेहमुपानयत्पिण्डमिवामिषस्य ॥५९॥

'So be it' the lion said; and king Dilipa found his arm instantly released from restraint; then throwing down

his weapons, he cast himself a prey before the lion as he would a ball of flesh. (59).

तस्मिन्क्षणे पालयितुः प्रजानामुत्पश्यतः सिंहनिपातमुग्रम् ।
अवाङ्मुखस्योपरि पुष्पवृष्टिः पपात विद्याधरहस्तमुक्ता ॥६०॥

At that moment, while the king with his face hung down was expecting the terrible spring of the lion, there fell upon him a rain of flowers let down from the hands of Vidyādhara. (60).

उत्तिष्ठ वत्सेत्यमृतायमानं वचो निशम्योत्थितमुत्थितः सन् ।
ददर्श राजा जननीमिव स्वां गामग्रतः प्रस्रविणीं न सिंहम् ॥६१॥

“Rise, child”, when he heard these words nectar-like spoken, he rose and saw before him no lion, but the cow who was like his very mother distilling milk (on the ground). (61).

तं विस्मितं धेनुर्वाच साधो मायां मयोद्भाव्य परीक्षितोऽसि ।
ऋषिप्रभावान्मयि नान्तकोऽपि प्रभुः प्रहर्तुं किमुतान्यहिंसाः ॥६२॥

And to him who was dumb-founded the cow said, “Good child, I created an illusion to test you: for through the sage’s power, not even the god of death can do me harm; what then of other cruel beasts? (62).

भक्त्या गुरौ मय्यनुकम्पया च प्रीतास्मि ते पुत्र वरं वृणोष्व ।
न केवलानां पयसां प्रसूतिमवेहि मां कामदुघां प्रसन्नाम् ॥६३॥

By your devotion to your preceptor, and by your compassion for me, O son, I am pleased with you: choose a boon. Do not think me to be merely the source of milk;

but one who, when pleased, yields you your heart's desires". (63).

ततः समानीय स मानितार्यो हस्तौ स्वहस्तार्जितवीरशब्दः ।

वंशस्य कर्तारमनन्तकीर्ति सुदक्षिणायां तनयं ययाचे ॥६४॥

Then he who honoured his suppliants, and who had won himself the title of hero through the prowess of his arms, folded his hands, and begged that a son be born to Sudakṣiṇā who would perpetuate his line and would earn eternal fame for himself. (64).

संतानकामाय तथेति कामं राज्ञे प्रतिश्रुत्य पयस्विनी सा ।

दुग्ध्वा पयः पत्रपुटे मदीयं पुत्रोपभुङ्क्ष्वेति तमादिदेश ॥६५॥

Promising to the king who desired progeny that it would be as he desired, the cow of copious milk said to him "Now, my son, draw and drink my milk in a leafy cup." (65).

वत्सस्य होमार्थविधेश्च शेषमृषेरनुज्ञामधिगम्य मातः ।

औधस्यमिच्छामि तवोपभोक्तुं षष्ठांशमुर्व्या इव रक्षितायाः॥६६॥

"Well, mother, if the sage allows me, I will drink what will remain over, after the calf has drunk and the requirement of the sacrifice satisfied even as I accept one-sixth of the produce of the well-protected earth." (66).

इत्थं क्षितीशेन वसिष्ठेन विज्ञापिता प्रीततरा बभूव ।

तदन्विता हैमवताच्च कुक्षेः प्रत्याययावाश्रममश्रमेण ॥६७॥

Thus requested by the king, that cow of Vasiṣṭha was more pleased than ever before; and accompanied by him,

without any fatigue she returned to the hermitage from the cave of the Himālaya. (67).

तस्याः प्रसन्नेन्दुमुखः प्रसादं गुरुनृपाणां गुरवे निवेद्य ।
प्रहर्षचिह्नानुमितं प्रियायै शशंस वाचा पुनरुक्तयेव ॥६८॥

The lord of kings, his face beaming like the unclouded moon, first made known to the sage her favour, and then in words, which were as it were superfluous, repeated what the signs of joy had already told her, his beloved. (68).

स नन्दिनीस्तन्यमनिन्दितात्मा सद्वत्सलो वत्सहुतावशेषम् ।
पपौ वसिष्ठेन कृताभ्यनुज्ञः शुभ्रं यशो मूर्तमिवातितृष्णः ॥६९॥

Then with Vasistha's permission, he of unblemished soul, who was kind to the good, drank what remained of the milk of Nandini after it was drunk by her calf and was used for sacrifice, as if it was his spotless fame in concrete form. (69).

प्रातयथोक्तव्रतपारणान्ते प्रास्थानिकं स्वस्त्ययनं प्रयुज्य ।
तौ दंपती स्वां प्रति राजधानीं प्रस्थापयामास वशो वसिष्ठः ॥७०॥

Then in the morning, at the end of the concluding meal of the aforesaid vow, the self-subdued Vasiṣṭha gave them his blessings which were appropriate to the occasion of their leaving, and then started the couple off to their capital. (70).

प्रदक्षिणीकृत्य हुतं हुताशमनन्तरं भतुं ररुन्वतीं च ।
धेनुं सवत्सां च नृपः प्रतस्थे सन्मङ्गलोदग्रतरप्रभावः ॥७१॥

Then after going round the fire to which an oblation was offered and then round his preceptor and his wife

Arundhati, as also round the cow with her calf, the king started forth, his power rendered more invincible by the auspicious rites (performed at his departure). (71).

ओत्राभिरामध्वनिना रथेन स धर्मपत्नीसहितः सहिष्णुः ।
यथावनुद्धातमुखेन मार्गं स्वेनैव पूर्णेन मनोरथेन ॥७२॥

Then with his queen the much enduring king now went on his way in a chariot, the rumble whereof was delightful to the ear, and which was pleasant as it was free from jolts as on (the wings of) his own successful desire. (72).

तमाहितौत्सुक्यमदर्शनेन प्रजाः प्रजार्थव्रतकशिताङ्गम् ।
नेत्रैः पपुस्तृप्तिमनाप्नुवद्भिनन्दोदयं नाथमिवौषधीनाम् ॥७३॥

And his subjects now drank him up, nor could satiate their eyes with gazing upon him whose absence made them pine, and who had waned through penance for offspring, as they do the newly risen moon, the lord of herbs. (73).

पुरंदरश्रीः पुरमुत्पताकं प्रविश्य पौरैरभिनन्द्यमानः ।
भुजे भुजगेन्द्रसमानसारे भूयः स भूमेर्धुरमाससञ्ज ॥७४॥

Hailed by his subjects, he whose splendour equalled that of Indra, now entered his capital with its banners uplifted and once more took upon his arm, mighty like the lord of serpents, the yoke of the earth. (74).

अथ नयनसमुत्थं ज्योतिरत्रेरिव द्यौः
सुरसरिदिव तेजो वह्निनिष्ठयूतमेशम् ।
नरपतिकुलभूत्यै गर्भमाधत्त राज्ञी
गुरुभिरभिनविष्टं लोकपालानुभावैः ॥७५॥

And then, as the heavens bore the luminous body sprung

from the eyes of the sage Atri, and the divine river the seed of the lord deposited by fire, so the queen bore the embryo which was entered into by the mighty splendours of the guardians of the spheres for the prosperity of the king's family. (75)

तृतीयः सर्गः

अथेप्सितं भर्तुरपस्थितोदयं सखीजनोद्वीक्षणकौमुदीमुखम् ।
निदानमिक्ष्वाकुकुलस्य संततेः सुदक्षिणा दौर्हृदलक्षणं दधौ ॥१॥

Then Sudakṣiṇā bore signs of pregnancy, which was her lord's dream now approaching, its realisation, which was moonlight to the eyes of her friends, and whence Ikṣvāku's stock should spring without a break in its continuity. (1).

शरीरसादादसमग्रभूषणा मुखेन सालक्ष्यत लोध्रपाण्डुना ।
तनुप्रकाशेन विचेयतारका प्रभातकल्पा शशिनेव शर्वरी ॥२॥

Wearing a few ornaments as her person was thin and attenuated, with her face white like the Lodhra flower, she looked like the night which has almost worn to dawn, with the Moon shining dimly and but a few stars visible. (2).

तदाननं भृत्सुरभि क्षितीश्वरो रहस्युपाध्याय न तृप्तिमाययौ ।
करीव सिक्तं पृषतैः पयोमुचां शुचिव्यपाये वनराजिपल्वलम् ॥३॥

The king was scarcely satisfied as in secret he inhaled the breath of her mouth fragrant with earth, like an

elephant smelling a pond in the forest which at the end of summer is sprinkled over with drops from clouds. (3).

दिवं भस्त्वानिव भोक्ष्यते भुवं दिगन्तविश्रान्तरथो हि तत्सुतः ।
अतोऽभिलाषे प्रथमं तथाविधे मनो बबन्धान्यरसान्विलङ्घ्य सा ॥४॥

As Indra heaven, so her son would rule the earth, and his car would range to the remotest bounds of space: and for this reason, rejecting other savours, she fixed her mind on desires of that kind. (4).

न मे ह्रिया शंसति किञ्चिदीप्सितं स्पृहावती वस्तुषु केषु भागधी ।
इति स्म पृच्छत्यनुवेलाहृतः प्रियासखीरुत्तरकोसलेश्वरः ॥५॥

The lord of the Uttarkosalas, fearing she might not tell him of her fancies because of her bashfulness, constantly inquired in all earnestness of her serving-maids what things this daughter of the Magadha king would like to have. (5).

उपेत्य सा दोहददुःखशीलतां यदेव वव्रे तदपश्यदाहुतम् ।
न हीष्टमस्य त्रिदिवेऽपि भूपतेरभूदनासाद्यमधिज्यधन्वनः ॥६॥

When feeling ill at ease by some longing in her pregnancy she would desire anything, the king saw to it that it was provided her: for there was nothing in the three worlds she desired which was inaccessible to the king with his bow strung. (6).

क्रमेण निस्तीर्य च दोहदव्यथां प्रचीयमानावयवा रराज सा ।
पुराणपत्रापगमादनन्तरं लतेव संनद्धमनोजपल्लवा ॥७॥

Gradually getting over the ailment of the longing of her pregnancy, as she began to grow in every limb, she

appeared like a plant which having shed its ripe leaves is covered with beautiful young leaves. (7).

दिनेषु गच्छत्सु नितान्तपीवरं तदीयमानीलमुखं स्तनद्वयम् ।
तिरश्चकार भ्रमराभिलीनयोः सुजातयोः यङ्कजकोशयोः श्रियम् ॥८॥

And as days passed, her breasts grew full and rounded, and with their dark nipples shamed the beauty of lovely lotus-buds where black bees cluster. (8).

निधानगर्भमिव सागराम्बरां शमीमिवाभ्यन्तरलीनपावकाम् ।
नदीमिवान्तःसलिलां सरस्वतीं नृपः ससत्त्वां महिषीममन्यत ॥९॥

The king regarded his pregnant queen as the sea-clad (earth) with her buried treasures, or the Śamī tree with fire concealed within it, or the river Sarasvatī with her waters hidden (below her bed). (9).

प्रियानुरागस्य मनःसमुन्नतेभुजार्जितानां च दिगन्तसंपदाम् ।
यथाक्रमं पुंसवनादिकाः क्रिया धृतेश्च धीरः सदृशीर्व्यधत्त सः ॥१०॥

And the noble (king) performed in due order the rites beginning with the Pumsavana, in a manner befitting his love for his queen, and the liberality of his mind, as also befitting the wealth of the ends of the quarters which he had earned by (the prowess of) his arms, and the joy he felt. (10).

सुरेन्द्रमात्राश्रितगर्भगौरवात्प्रयत्नमुक्तासनया गृहागतः ।
तयोपचाराञ्जलिखिन्नहस्तया ननन्द पारिप्लवनेत्रया नृपः ॥११॥

And when the king went to her place, he was delighted with her, who with great effort rose from her seat on account of the heavy weight of her foetus which was

entered into by the portions of the guardians of the spheres, and whose hands folded together to welcome him felt the fatigue (of that act) and whose eyes were tremulous. (11).

कुमारभृत्याकुशलैरनुष्ठिते भिषग्भिराप्तैरथ गर्भभर्मणि ।

पतिः प्रतीतः प्रसवोन्मुखीं प्रियां ददर्श काले दिवमभ्रितामिव ॥१२॥

And when reliable physicians who were expert in treating children had devised (measures to secure) the nourishment of the foetus, the husband happy at heart saw his beloved nearing confinement at the proper time like the heavens filled with clouds. (12).

ग्रहैस्ततः पञ्चभिरुच्चसंश्रयैरसूर्यगैः सूचितभाग्यसंपदम् ।

असूत पुत्रं समये शचीसमा त्रिसाधना शक्तिरिवार्थमक्षयम् ॥१३॥

At the right moment, she who was comparable to Saccī, gave birth to a son whose glorious fortune was indicated by five planets occupying high places, and far removed from the Sun, as regal power gives birth to inexhaustible treasures through its triple means. (13).

दिशः प्रसेदुर्मरुतो ववुः सुखाः प्रदक्षिणाचिह्नविरग्निराददे ।

बभूव सर्वं शुभशंसि तत्क्षणं भवो हि लोकाभ्युदयाय तादृशाम् ॥१४॥

And at that moment, the quarters brightened up, and the winds blew gently, while the fire with its flames curling towards the south accepted oblations; all augured happiness: the birth of such as these brings good to all mankind. (14).

अरिष्टशय्यां परितो विसारिणा सुजन्मनस्तस्य निजेन तेजसा ।

निशीथदीपाः सहसा हतत्विषो बभूवुरालेख्यसमर्पिता इव ॥१५॥

And, all at once, dimmed by the native glory of this well-born child that spread around the bed in the lying-in-chamber, the midnight lamps showed but as pictured lights. (15).

जनाय शुद्धान्तचराय शंसते कुमारजन्मासृतसंमिताक्षरम् ।
अदेयमासीत्त्रयमेव भूपतेः शशिप्रभं छत्रमुभे च चामरे ॥१६॥

To the attendant of the ladies' apartments who announced the birth of his son in words which were (as sweet) as nectar, there were only three things which he could not give as presents—his imperial umbrella shining (white) like the moon, and his two chauries. (16).

निवातपद्मस्तिमितेन चक्षुषा नृपस्य कान्तं पिबतः सुताननम् ।
महोदधेः पूर इवेन्दुदर्शनाद्गुरुः प्रहर्षः प्रबभूव नात्मनि ॥१७॥

And as with steady eyes, like lotuses in a windless place, the king drank in his son's fair face, he could scarce contain his joy overwhelming him, like ocean's tide at the sight of the moon. (17).

स जातकर्मण्यखिले तपस्विना तपोवनादेत्य पुरोधसा कृते ।
दिलीपसूनुर्मणिराकरोद्भवः प्रयुक्तसंस्कार इवाधिकं बभौ ॥१८॥

When all the rites attending the birth of a child were performed by the preceptor who came from his hermit-life in the penance-grove, the son of Dilīpa shone more brightly like a jewel from the mine when duly polished. (18).

सुखश्रवा मङ्गलतूर्यनिस्वनाः प्रमोदनृत्यैः सह वारयोषिताम् ।
न केवलं सद्यनि मागधीपतेः पथि व्यजृम्भन्त दिवौकसामपि ॥१९॥

The sounds of auspicious musical instruments, pleasing

to the ear, with the delightful dance of courtizans were heard not only in the king's palace but also in the heavens of the Gods. (19).

न संयतस्तस्य बभूव रक्षितुर्विसर्जयेद्यं सुतजन्मर्हणितः ।

ऋणाभिधानात्स्वयमेव केवलं तदा पितृणां मुमुचे स बन्धनात् ॥२०॥

For him, the protector, a prisoner there was none whom in his joy at the birth of his son he might liberate; he himself was freed from the bond—the debt as it is called—of his forefathers. (20).

श्रुतस्य यायादयमन्तमर्भकस्तथा परेषां युधि चेति पार्थिवः ।

अवेक्ष्य धातोर्गमनार्थमर्थविच्चकार नाम्ना रघुमात्मसंभवम् ॥२१॥

The king, who knew the proper meaning (of words) named his son Raghu seeing that the root (from which the name was derived) meant 'to go;' for he thought that the child would pass through all sacred lore; and exterminate his foes on the battlefield. (21).

पितुः प्रयत्नात्स समग्रसंपदः शुभैः शरीरावयवैर्दिनेदिने ।

पुपोष वृद्धिं हरिदश्वदीधितेरनुप्रवेशादिव बालचन्द्रमाः ॥२२॥

Under the care of his father who possessed all kinds of wealth, the child developed in all his fair limbs as days passed, even as the young moon waxes day by day as the rays of the sun enter it. (22).

उमावृषाङ्गौ शरजन्मना यथा यथा जयन्तेन शचीपुरंदरौ ।

तथा नृपः सा च सुतेन मागधी ननन्दतुस्तत्सदृशेन तत्समौ ॥२३॥

As Umā and the bull-emblemmed god rejoiced in Kārttikeya, or Śacī and Indra in Jayanta, even so the king

and his queen, the Magadha princess, their equals, rejoiced in him who was similar to them. (23).

रथाङ्गनाम्नोरिव भावबन्धनं बभूव यत्प्रेम परस्पराश्रयम् ।
विभक्तमप्येकसुतेन तत्तयोः परस्परस्योपरि पर्यचीयत ॥२४॥

And their mutual love which drew their hearts to one another like the love of the Cakravāka birds, although now divided by their one son, yet grew more intense towards one another. (24).

उवाच धात्र्या प्रथमोदितं वचो ययौ तदीयामवलम्ब्य चाङ्गुलिम् ।
अभूच्च नन्नः प्रणिपातशिक्षया पितुर्मुदं तेन ततान सोऽर्भकः ॥२५॥

The child spoke the words which his nurse first uttered, and toddled along by catching hold of her finger; he would bend low when taught to bow; and by all this he gladdened his father's heart. (25).

तमङ्कमारोप्य शरीरयोगजैः सुखैर्निषिञ्चन्तमिवामृतं त्वचि ।
उपान्तसंमीलितलोचनो नृपश्चिरात्सुतस्पर्शरसज्ञतां ययौ ॥२६॥

Putting the child on his lap, who seemed to distil nectar on his sense of touch by the pleasure of contact with his body, and closing his eyes at their corners, the king after a long time came to know the pleasure there is in the touch of a son's body. (26).

अमंस्त चानेन परार्ध्यजन्मना स्थितेरभेत्ता स्थितिमन्तमन्वयम् ।
स्वमूर्तिभेदेन गुणाग्र्यवर्तिना पतिः प्रजानामिव सर्गमात्मनः ॥२७॥

Thus, following close the Law, the monarch saw in this child of excellent birth his line firmly established, as Brahman regards his creation well established in a different

incarnation of himself which is endowed with the best of all virtues. (27).

स वृत्तचूलश्चलकाकपक्षकैरमात्यपुत्रैः सवयोभिरन्वितः ।

लिपेर्यथावद्ग्रहणेन वाङ्मयं नदीमुखेनैव समुद्रमाविशत् ॥२८॥

After the tonsure-ceremony was over, he, along with the sons of ministers, of his age, with their waving side-locks, by a proper study of the alphabet entered upon the study of literature, just as they enter the ocean through the mouth of a river. (28).

अथोपनीतं विधिवद्विपश्चितो विनिन्युरेनं गुरवो गुरुप्रियम् ।

अवन्ध्ययत्नाश्च दभूवुरत्र ते क्रिया हि वस्तूपहिता प्रसीदति ॥२९॥

Afterwards, when he had gone through the initiation ceremony in the proper way, learned preceptors to whom he was devoted undertook his education; and their efforts with regard to him were crowned with success: for instruction when imparted to a worthy pupil bears fruit. (29).

धियः समग्रैः स गुणैरुदारधीः क्रमाच्चतस्रश्चतुरर्णवोपमाः ।

ततार विद्याः पवनातिपातिभिर्दिशो हरिद्वभिर्हरितामिवेश्वरः ॥३०॥

Endowed with excellent talents, he gradually traversed the four lores which are like the four oceans, with the help of all the qualities of intellect, even as the lord of the quarters (the sun) traverses the spaces with his horses that surpass the wind (in their swiftness). (30).

त्वच्चं स मेध्यां परिधाय रौरवोमशिक्षतास्त्रं पितुरेव मन्त्रवत् ।

न केवलं तद्गुरुरेकपार्थिवः क्षितावभूदेकधनुर्धरोऽपि सः ॥३१॥

Donning the holy Ruru-hide, he learned the missiles

with their secret formulae from his father; for not only was his father a king without peer, but he was also an archer without an equal on earth. (31).

महोक्षतां वत्सतरः स्पृशन्निव द्विपेन्द्रभावं कलभः श्रयन्निव ।
रघुः क्रमाच्चौवनभिन्नशैशवः पुषोष गाम्भीर्यमनोहरं वपुः ॥३२॥

Gradually, as a steer attains a bull's estate, or the calf that of an excellent elephant, so Raghu passed from childhood up to youth and bore a form of gracious majesty. (32).

अथास्य गोदानविधेरनन्तरं दिवाहदीक्षां निरवर्तयद्गुरुः ।
नरेन्द्रकन्यास्तमवाप्य सत्पतिं तमोनुदं दक्षसुता इवाबभुः ॥३३॥

Then after the Godāna ceremony, his father performed his marriage-rite; and the daughters of kings obtaining this excellent husband shone like the daughters of Daksa by obtaining the moon who dispels darkness. (33).

युवा युगव्यायतबाहुरंसलः कपाटवक्षाः परिणद्धकंधरः ।
वपुःप्रकर्षदिजयद्गुरुं रघुस्तथापि नीचैर्विनयाददृश्यत ॥३४॥

Young, with arms long as the pole of the yoke, with sturdy shoulders, with a chest broad as a door-panel and a full broad neck, Raghu was above his father by the excellence of his body, and yet through his modesty he looked smaller. (34).

ततः प्रजानां चिरमात्मना धृतां नितान्तगुर्वी लघयिष्यता धुरम् ।
निसर्गसंस्कारविनीत इत्यसौ नृपेण चक्रे युवराजशब्दभाक् ॥३५॥

Then trying to lighten the burden of the yoke of (the governancc of) the people which was for a long time borne

by him, the king, seeing that he was modest both naturally and by his education, conferred upon him the title of Yuvarāja. (35).

नरेन्द्रमूलायतनादनन्तरं तदास्पदं श्रौर्यवराजसंज्ञितम् ।

अगच्छदंशेन गुणाभिलाषिणी नवावतारं कमलादिवोत्पलम् ॥३६॥

Royal glory, that loves virtues, now, transferred herself in part from her original abode, the king, to the one beside it, named 'Yuvarāja', like the beauty (of lotuses) partially moving from one lotus to another in fresh bloom. (36).

विभावसुः सारथिनेव वायुना घनव्यपायेन गभस्तिमानिव ।

बभूव तेनातितरां सुदुःसहः कटप्रभेदेन करीव पार्थिवः ॥३७॥

As fire by its helpmate the wind, or the sun by the dispersion of clouds, or an elephant by the opening of its temple, so by him the king became more irresistible than ever. (37).

नियुज्य तं होमतुरंगरक्षणे धनुर्धरं राजसुतेरनुद्रुतम् ।

अपूर्णांमेकेन शतक्रतूपमः शतं क्रतूनामपविघ्नमाप सः ॥३८॥

Having appointed this archer to protect the sacrificial horse, with princes for his comrades, he who was comparable to Indra, performed ninety-nine sacrifices without let or hindrance. (38).

ततः परं तेन मखाय यज्वना तुरंगमुत्सृष्टमनर्गलं पुनः ।

घनुर्भूतामग्रत एव रक्षिणां जहार शक्रः किल गूढविग्रहः ॥३९॥

After this, it is said that when the horse was again let loose to wander freely for (the remaining) sacrifice,

Indra in disguise carried it away even from before his guards who were armed with bows. (39).

विषादलुप्तप्रतिपत्ति विस्मितं कुमारसैन्यं सपदि स्थितं च तत् ।
वसिष्ठवेनुश्च यदृच्छयागता श्रुतप्रभावा ददृशेऽथ नन्दिनी ॥४०॥

Scarcely had the princely host stood by, perplexed, not knowing what to do in their (extreme) dejection, when all by chance they saw Nandini, Vasiṣṭha's cow, come, whose power was well known to all. (40).

तदङ्गनिस्यन्दजलेन लोचने प्रमृज्य पुण्येन पुरस्कृतः सताम् ।
अतीन्द्रियेष्वप्युपपन्नदर्शनो बभूव भावेषु दिलीपनन्दनः ॥४१॥

The son of Dilīpa, honoured by the good, wiped his eyes with the holy water dripping from her body (her urine) and thus was blessed with a vision of things veiled from sense. (41)

स पूर्वतः पर्वतपक्षशातनं ददर्श देवं नरदेवसंभवः ।
पुनः पुनः सूतनिषिद्धचापलं हरन्तमश्वं रथरश्मिसंयतम् ॥४२॥

And in the east, he—this son of the lord of men—beheld the God who clips the wings of mountains, carrying away his horse tethered by reins to his chariot, whose restiveness was ever and anon being curbed by his charioteer. (42).

शतैस्तमक्षणामनिमेषवृत्तिभिर्हरिं विदित्वा हरिभिश्च वाजिभिः ।
अवोचदेनं गगनस्पृशा रघुः स्वरेण धीरेण निवर्तयन्निव ॥४३॥

Recognizing him to be God Indra, by his hundred unwinking eyes, and his bay horses, Raghu now addressed

him in a deep voice that pierced the sky, as if to win him from his purpose. (43)

मखांशभाजां प्रथमो मनीषिभिस्त्वमेव देवेन्द्र सदा निगद्यसे ।
अजलदीक्षाप्रयतस्य मदगुरोः क्रियाविघाताय कथं प्रवर्तसे ॥४४॥

O Lord of Gods, the wise ever describe thee as the chief of those that share all sacred oblations: how is it then that thou art bent upon obstructing the sacrifice of my father who is constantly engaged in sacrificial vows? (44)

त्रिलोकनाथेन सदा मखद्विषस्त्वया नियम्यां ननु दिव्यचक्षुषा ।
स चेत्स्वयं कर्मसु धर्मचारिणां त्वमन्तरायो भवसि च्युतो विधिः ॥४५॥

Being the lord of the three worlds and possessed of divine vision, thou shouldst restrain those that hate sacrificial acts; but if thou thyself prove an obstacle in the acts of the righteous, then, indeed, farewell to all sacred rites! (45).

तदङ्गमग्र्यं मघवन्महाक्रतोरमुं तुरंगं प्रतिमोक्तुमर्हसि ।
पथः श्रुतेर्दर्शयितार ईश्वरा मलीमसामाददते न पद्धतिम् ॥४६॥

Be pleased, therefore, O Indra, to set free this horse who is the principal element of the great sacrifice; for great ones who point the way (taught by) the Vedas never stoop to unrighteous ways. (46).

इति प्रगल्भं रघुणा समीरितं वचो निशम्याधिपतिर्दिवौकसाम् ।
निवर्तयामास रथं सविस्मयः प्रचक्रमे च प्रतिवक्तुमुत्तरम् ॥४७॥

The Lord of the gods, hearing those bold words

uttered by Raghu, wonderingly turned back his chariot and began to make the following reply. (47).

यदात्थ राजन्यकुमार तत्तथा यशस्तु रक्ष्यं परतो यशोधनैः ।
जगत्प्रकाशं तदशेषमिज्यया भवद्गुरुर्लङ्घयितुं समोद्यतः ॥४८॥

What you say, O son of a Kṣatriya, is true: but then, those who regard their fame as their prized possession, must needs guard it from their enemies; and your father seeks, by his sacrifice, to rob me of all my world-wide renown. (48).

हरिर्यथैकः पुरुषोत्तमः स्मृतो महेश्वरस्त्र्यम्बक एव नापरः ।
तथा विदुर्मां मुनयः शतक्रतुं द्वितीयगामी नहि शब्द एष नः ॥४९॥

As 'Puruṣottama' conveys none but Viṣṇu. or 'Mahēśvara' denotes the three-eyed God alone, even so the sages understand me by the title 'Śatakratu'; these our titles do not belong to any other person. (49).

अतोऽयमश्वः कपिलानुकारिणा पितुस्त्वदीयस्य मयापहारितः ।
अलं प्रयत्नेन तवात्र मा निधाः पदं पदव्यां सगरस्य संततेः ॥५०॥

And, therefore, following in the wake of Kapila, I carried away this your father's horse; do not make any further efforts in this regard: seek not to tread the path which the sons of Sagara trod. (50).

ततः प्रहस्यापभयः पुरंदरं पुनर्बभाषे तुरगस्य रक्षिता ।
गृहाण शस्त्रं यदि सर्ग एष ते न खल्वनिजित्य रघुं कृती भवान् ॥५१॥

At this, the horse's protector laughed and fearlessly addressed Indra once again: "Take thy weapon if that

bearing his own name, on the arm of Indra, the fingers of which were hardened by the constant goading of the celestial elephant, and which was marked by leaf-like figures in paint on Śachī's (person). (55).

जहार चान्येन मयूरपत्त्रिणा शरेण शक्रस्य महाशनिध्वजम् ।
चुकोप तस्मै स भृशं सुरश्रियः प्रसह्य केशव्यपरोपणादिव ॥५६॥

And with another, fledged with peacock's plume he rent the great lightning flag of Indra; whereupon Indra was greatly enraged at him, as though he had forcibly torn the heavenly Lakṣmī's hair. (56).

तयोरूपान्तस्थितसिद्धसैनिकं गरुत्मदाशीविषभीमदर्शनैः ।
बभूव युद्धं तुमुलं जयैषिणोरधोमुखैरुर्ध्वमुखैश्च पत्त्रिभिः ॥५७॥

And now ensued a fierce fight between them who strove for the mastery, their arrows hurtling upwards and downwards, like so many fierce-looking winged serpents, while the siddhas and the soldiers stood by. (57).

अतिप्रबन्धप्रहितास्त्रवृष्टिभिस्तमाश्रयं दुष्प्रसहस्य तेजसः ।
शशाक निर्वापयितुं न वासवः स्वतश्च्युतं वल्लिभिर्वाद्भिरम्बुदः ॥५८॥

Nor could Indra, even with a ceaseless shower of missiles, repress him who possessed such irresistible fire, just as a cloud is unable to extinguish the lightning-fire released from itself. (58).

ततः प्रकोष्ठे हरिचन्दनाङ्किते प्रमथ्यमानार्णवधीरनादिनीम् ।
रघुः शशाङ्गार्धमुखेन पत्त्रिणा शरासनज्यामलुनाद्विडो जसः ॥५९॥

Then with a crescent-headed arrow, Raghu snapped asunder the bow-string of Indra, which was roaring aloud,

like the ocean when churned, at his wrist smeared with yellow sandal. (59).

स चापमुत्सृज्य विवृद्धमत्सरः प्रणाशनाय प्रबलस्य विद्विषः ।
महीध्रपक्षव्यपरोपणोचितं स्फुरत्प्रभामण्डलमस्त्रमाददे ॥६०॥

Highly incensed, he flung aside his bow, and desiring to slay his gallant foe, took up the missile used by him in clipping the wings of mountains, bright shining with a halo of light. (60).

रघुर्भृशं वक्षसि तेन ताडितः पपात भूमौ सह सैनिकाश्च भिः ।
निमेषमात्रादवधूय तद्व्यथां सहोत्थितः सैनिकहर्षेतिस्वनैः ॥६१॥

Struck in the chest by that he fell to the ground along with the tears of his soldiers; but shaking off his agony in a moment he rose up with their joyous shouts. (61).

तथापि शस्त्रव्यवहारनिष्ठुरे विपक्षभावे चिरमस्य तस्युषः ।
तुतोष वीर्यातिशयेन वृत्रहा पदं हि सर्वत्र गुणैर्निधीयते ॥६२॥

However, Indra was pleased with his great heroism, who for long stood in a state of hostility, a state made terrible by the use of weapons: for indeed virtues find access everywhere. (62).

असङ्गमद्विष्वपि सारवत्तया न मे त्वदन्येन विसोढमायुधम् ।
अवेहि मां प्रीतमृते तुरंगमात्किमिच्छशीति स्फुटमाह वासवः ॥६३॥

"No other person save yourself has withstood my weapon which by its might did not suffer resistance even

what you desire, save this horse," thus Indra clearly spoke to him. (63).

ततो निषङ्गादसमग्रमुद्धृतं सुवर्णपुङ्खद्युतिरञ्जिताङ्गुलिम् ।
नरेन्द्रसूनुः प्रतिसंहरन्निष्ठुं प्रियंवदः प्रत्यवदत्सुरेश्वरम् ॥६४॥

Then putting back the arrow which was not wholly drawn out of the quiver, and which by its golden feathers made his fingers radiant, the sweet-voiced prince made answer to the king of the gods. (64).

अमोच्यमश्वं यदि मन्यसे प्रभो ततः समाप्ते विधिर्नैव कर्मणि ।
अजल्लदीक्षाप्रयतः स मद्गुरुः क्रतोरशेषेण फलेन युज्यताम् ॥६५॥

O Lord, if you think that the horse cannot be restored, then let my father, who is hallowed by constant vows, be blessed with the entire fruit of the sacrifice, as if the rite were concluded in the proper manner. (65).

यथा च वृत्तान्तमिमं सदोगतस्त्रिलोचनेकांशतया दुरासदः ।
तवैव संदेशहराद्विशांपतिः शृणोति लोकेश तथा विधीयताम् ॥६६॥

And O lord of the worlds, so arrange that the king sitting in his assembly, irresistible by reason of his being a portion of the three-eyed god, hears this news from thine own envoy. (66).

तथेति कामं प्रतिशुश्रुवान् रघोर्यथागतं मातलिसारथिर्यौ ।
नृपस्य नातिप्रमनाः सदोगृहं सुदक्षिणासूनुरपि न्यवर्तत ॥६७॥

With the words 'so be it', Indra who had Mātali for his charioteer, promised to grant Raghu his desire and went away as he came, and the son of Sadākṣīna, too,

not quite well-pleased in his heart, returned to the king's assembly hall. (67).

तमभ्यनन्दत्प्रथमं प्रबोधितः प्रजेश्वरः शासनहारिणा हरेः ।
परामृशन्हर्षजडेन पाणिना तदीयमङ्गं कुलिशव्रणाङ्कितम् ॥६८॥

The king of men, already enlightened by a messenger of Indra greeted him, and gently stroked his limbs, marked by the scars of the thunderbolt, with his hand numbed by joy. (68).

इति क्षितीशो नवर्ति नवाधिकां महाक्रतूनां महनीयशासनः ।
समारुरुक्षुर्दिवमायुषः क्षये ततान सोपानपरम्परामिव ॥६९॥

Thus did the lord of the Earth, whose commands deserved to be respected, perform ninety-nine sacrifices, as though they were the flight of steps whereby at the close of his life he would ascend to heaven. (69).

अथ स विषयव्यावृत्तात्मा यथाविधि सूनवे
नृपतिककुदं दत्त्वा यूने सितातपवारणम् ।
मुनिवनतरुच्छायां देव्या तया सह शिथ्रिये
गलितवयसामिक्ष्वाकूणामिदं हि कुलव्रतम् ॥७०॥

Then, with his mind withdrawn from worldly pleasures, he entrusted to his youthful son the royal insignia consisting of the white umbrella; and together with his queen withdrew to the shade of trees, fit residence of hermits: for such was indeed the family-vow of the Ikṣvākus in the days of their declining years. (70).

चतुर्थः सर्गः ।

स राज्यं गुरुणा दत्तं प्रतिपद्याधिकं बभौ ।

दिनान्ते निहितं तेजः सवित्रेव हुताशनः ॥१॥

Succeeding to the kingdom made over to him by his father, he shone more brilliantly like fire which at the end of day receives lustre imparted to it by the sun. (1).

दिलीपानन्तरं राज्ये तं निशम्य प्रतिष्ठितम् ।

पूर्वं प्रधूमितो राज्ञां हृदयेऽग्निरिवोत्थितः ॥२॥

Hearing that after Dilipa he succeeded to the kingdom, the fire (of hatred) which was formerly smouldering in their hearts now flared up as it were. (2).

पुरुहूतध्वजस्येव तस्योन्नयनपङ्क्तयः ।

नवाभ्युत्थानदर्शन्यो ननन्दुः सप्रजाः प्रजाः ॥३॥

His subjects with their children were rejoiced to see his new rise, as that of Indra's banner which they watch with upturned eyes. (3).

सममेव समाक्रान्तं द्वयं द्विरदगामिना ।

तेन सिंहासनं पित्र्यमखिलं चारिमण्डलम् ॥४॥

Mounting on his elephant he seized at once his father's throne and all his foemen's realms. (4).

छायामण्डललक्ष्येण तमदृश्या किल स्वयम् ।

पद्मा पद्मातपत्रेण भेजे साम्राज्यदीक्षितम् ॥५॥

CC-O. Prof. Satya Vrat Shastri Collection. Digitized by eGangotri
And Goddess Laksmi, herself invisible, waited upon him who was installed on the imperial throne by holding

over him a lotus-umbrella whose presence was to be inferred from the circle of light (which surrounded him). (5).

परिकल्पितसानिध्या काले काले च बन्दिषु ।

स्तुत्यं स्तुतिभिरर्थ्याभिरुपतस्थे सरस्वती ॥६॥

And on all proper occasions, the Goddess of learning by her presence near the bards honoured the praise-worthy (king) by significant praises. (6).

मनुप्रभृतिभिर्मन्यैभुक्ता यद्यपि राजभिः ।

तथाप्यनन्यपूर्वेव तस्मिन्नासीद्वसुंधरा ॥७॥

And the earth, whom although worthy kings from Manu onwards had enjoyed, yet wooed him as though she never had loved before. (7).

स हि सर्वस्य लोकस्य युक्तदण्डतया मनः ।

आददे नातिशीतोष्णो नभस्वानिव दक्षिणः ॥८॥

For by just punishments he had won the hearts of all people like the southern wind which neither burns nor chills. (8).

मन्दोत्कण्ठाः कृतास्तेन गुणाधिकतया गुरौ ।

फलेन सहकारस्य पुष्पोद्गम इव प्रजाः ॥९॥

And by his virtues exceeding those of his father, he made his subjects feel less keenly (the retirement of) his father, as when the fruit appears the mango's blossom is scarce remembered. (9).

नयविद्भिर्नवे राज्ञि सदसच्चोपदर्शितम् ।

पूर्वं पृथग्भवत्पुत्रस्तस्मिन्नाभवदुत्तरः ॥१०॥

Men learned in state politics taught him both fair and unfair ways (of strategy); but he always chose the former and never the latter alternative. (10).

पञ्चानामपि भूतानामुत्कर्षं पुपुषुर्गुणाः ।

नवे तस्मिन्महीपाले सर्वं नवमिवाभवत् ॥११॥

The qualities belonging to all the five elements attained high excellence: with this new king ruling the earth everything appeared to be renovated. (11).

यथा प्रह्लादनाच्चन्द्रः प्रतापात्तपनो यथा ।

तथैव सोऽभूदन्वर्थो राजा प्रकृतिरञ्जनात् ॥१२॥

As the moon by giving delight or the sun by giving heat, so by pleasing his subjects he bore the name king very appropriately. (12).

कामं कर्णान्तविश्रान्ते विशाले तस्य लोचने ।

चक्षुष्मत्ता तु शास्त्रेण सूक्ष्मकार्यार्थदर्शिना ॥१३॥

His wide eyes surely extended to the very lobes of the ear: but on account of his learning which taught him the subtlest of his duties, he regarded himself as possessed of eyes. (13).

लब्धप्रशमनस्वस्थमथैनं समुपस्थिता ।

पार्थिवश्रीर्द्वितीयेव शरत्पङ्कजलक्षणा ॥१४॥

And to him who now felt at ease by consolidating his position, there came the season of Śarat with its emblem of lotuses, as if it was another royal Glory approaching him. (14).

निर्वृष्टलघुभिर्मघैर्मुक्तवर्त्मा सुदुःसहः ।

प्रतापस्तस्य भानोश्च युगपद्व्यानशे दिशः ॥१५॥

And his valour and the heat of the sun, both unbearable, together pervaded the quarters as the path was clear owing to the light clouds who had poured their showers. (15).

वार्षिकं संजहारेन्द्रो धनुर्जेत्रं रघुर्दधौ ।

प्रजार्थसाधने तौ हि पर्यायोद्यतकामुर्कौ ॥१६॥

When Indra withheld his rain-bow, Raghu would wield his conquering weapon: thus would they alternately use their bows as means of securing the people's interest. (16).

पुण्डरीकातपत्रस्तं विकसत्काशचामरः ।

ऋतुविडम्बयामास न पुनः प्राप तच्छ्रियम् ॥१७॥

With the white lotus for its umbrella and the blooming Kāśa flower for its chowrie, the season simply imitated him but could not attain his glory. (17).

प्रसादसुमुखे तस्मिंश्चन्द्रे च विशदप्रभे ।

तदा चक्षुष्मतां प्रीतिरासीत्समरसा द्वयोः ॥१८॥

And people possessed of eyes were equally well pleased with both—with him when his face beamed with favour and with the moon with its clear brilliance. (18).

हंसश्रेणीषु तारासु कुमुद्वत्सु च वारिषु ।

विभूतयस्तदीयानां पर्यस्ता यशसामिव ॥१९॥

And the wealth of his fame seemed dispersed in

rows of swans, in clusters of stars and in lakes with lotuses. (19).

इक्षुच्छायनिषादिन्यस्तस्य गोप्तुर्गुणोदयम् ।
आकुमारकथोद्धातं शालिगोप्यो जगुर्यशः ॥२०॥

And the female keepers of the rice-fields sitting in the thick shade of sugar-canes sang his fame which was due to his virtues beginning from the story of his life as a child. (20).

प्रससादोदयादम्भः कुम्भयोनेर्महौजसः ।
रघोरभिभवाशङ्कि चक्षुभे द्विषतां मनः ॥२१॥

While waters became pellucid at the rise of Agastya of great lustre, the minds of his enemies fearing defeat were agitated at his rise. (21).

मदोदग्राः ककुब्धन्तः सरितां कूलमुद्रुजाः ।
लीलाखेलमनुप्रापुर्महोक्षास्तस्य विक्रमम् ॥२२॥

Mighty bulls, huge-humped, and overbearing in their pride that tore up the banks of rivers affected his gracefully sportive might. (22).

प्रसवैः सप्तपर्णानां मदगन्धिभिराहताः ।
असूययेव तन्नागाः सप्तध्रुव प्रसुप्तुवुः ॥२३॥

Struck by the smell of the Saptaparna blossoms which was like that of rut, his elephants, as though through jealousy, began to drip ichor in seven streams. (23).

सरितः कुर्वती गाधाः पञ्चाशद्यानकर्दमान् ।
यात्रायै चोदयामास तं शक्तेः प्रथमं शरत् ॥२४॥

Making the rivers fordable, and drying up the slime on the ways, Sarat impelled him on his expeditions first—before he was impelled by his energy. (24).

तस्मै सम्यग्धुतो वह्निर्वाजिनो राजनाविधौ ।

प्रदक्षिणाचिर्व्याजेन हस्तेनेव जयं ददौ ॥२५॥

The fire in which offerings were properly made at the rite of waving lights round the horses, under the guise of its flames swirling to the south, seemed to give him success with his hand. (25).

स गुप्तमूलप्रत्यन्तः शुद्धपार्ष्णिणरयान्वितः ।

षड्विधं बलमादाय प्रतस्थे दिग्जिगीषया ॥२६॥

Favoured by fortune, safeguarding his capital and his frontier-fortress, and with his rear secured from enemies' attack, he now started out on his world-conquest with six kinds of forces. (26).

अवाकिरन्वयोवृद्धास्तं लाजैः पौरयोषितः ।

पृषतेर्मन्दरोद्गूतैः क्षीरोर्मय इवाच्युतम् ॥२७॥

As the waves of the milky-ocean dashed on Viṣṇu their spray by Mandara splashed, so the staid city-matrons now showered fried-grains on him. (27).

स ययौ प्रथमं प्राचीं तुल्यः प्राचीनबर्हिषा ।

अहिताननिलोद्धूतैस्तर्जयन्निव केतुभिः ॥२८॥

He, Indra's peer, first went to the East, and with his pennants flying in the wind seemed to scold his foes. (28).

रजोभिः स्यन्दनोद्धूतैर्गजैश्च घनसन्निभैः ।

भुवस्तलमिव व्योम कुर्वन्व्योमेव भूतलम् ॥२९॥

And with the dust raised by the chariots and with elephants looking like clouds, he seemed to make the sky look like the earth, and the earth look like the sky. (29.)

प्रतापोऽग्रे ततः शब्दः परागस्तदनन्तरम् ।

ययौ पश्चाद्रथादीति चतुःस्कन्धेव सा चमूः ॥३०॥

First valour, then sound, then the dust and lastly chariots and others: thus it appeared that his army marched in a fourfold array. (30).

मरुपृष्ठान्युदम्भांसि नाव्याः सुप्रतरा नदीः ।

विपिनानि प्रकाशानि शक्तिमत्त्वाच्चकार सः ॥३१॥

Then in his might he turned deserts into places full of water, and made navigable rivers fordable and cleared the forests. (31).

स सेनां महतीं कर्षन्पूर्वसागरगामिनीम् ।

बभौ हरजटाभ्रष्टां गङ्गामिव भगीरथः ॥३२॥

Leading his large army to the Eastern Ocean, he appeared like Bhagiratha leading the Ganges that had slipped from the matted lock of (Śiva). (32).

त्याजितैः फलमुत्खातैर्भग्नैश्च बहुधा नृपैः ।

तस्यासीदुल्बणो मार्गः पादपैरिव दन्तिनः ॥३३॥

His passage was clearly marked by kings who were dispossessed, or deposed, or time and again overthrown, as the march of an elephant is shown by trees the fruit

of which is plucked, which are uprooted, and are broken in many places. (33).

पौरस्त्यानेवमाक्रामंस्तांस्ताञ्जनपदाञ्जयी ।

प्राप तालीवनश्याममुपकण्ठं महोदधेः ॥३४॥

Thus conquering the various countries of the East, the conqueror now swept to the vicinity of the great ocean which was dark with clumps of palm-trees. (34).

अनन्त्राणां समुद्धर्तुस्तस्मात्सिन्धुरयादिव ।

आत्मा संरक्षितः सुहृद्वृत्तिमाश्रित्य वैतसीम् ॥३५॥

And from him who uprooted those who would not humble themselves before him the Suhmas saved themselves as from the violence of a river by behaving in the manner of reeds. (35).

वङ्गानुत्खाय तरसा नेता नौसाधनोद्यतान् ।

निचखान जयस्तम्भान्गङ्गास्रोतोन्तरेषु सः ॥३६॥

He smote the Vaṅga princes in his might who with their fleet were ready to give battle, and erected triumphal columns in the spaces between the diverging streams of the Ganges. (36).

आपादपद्मप्रणताः कलमा इव ते रघुम् ।

फलैः संवर्धयामासुस्त्वातप्रतिरोपिताः ॥३७॥

Those who bowed down before his lotus-feet and who were (on that account) reinstated after having been first ejected, honoured Raghu by presenting him with their wealth, like paddy-plants which yield their fruit when they are transplanted after having been first uprooted. (37).

स तीर्त्वा कपिशां सैःयैर्बद्धद्विरदसेतुभिः ।

उत्कलादशितपथः कलिङ्गाभिमुखो ययौ ॥३८॥

Crossing the river Kapiśā with his army on a bridge made of elephants, he turned to the country of the Kalingas, the Utkala princes leading the way. (38).

स प्रतापं महेन्द्रस्य मूर्ध्नि तीक्ष्णं न्यवेशयत् ।

अङ्कुशं द्विरदस्येव यन्ता गम्भीरवेदिनः ॥३९॥

He planted his unbearable prowess over the summit of the Mahendra mountain, as the elephant-driver drives his sharp goad into the head of an obstinate elephant. (39).

प्रतिजग्राह कालिङ्गस्तमस्त्रैर्गजसाधनः ।

पक्षच्छेदोद्यतं शक्रं शिलावर्षीव पर्वतः ॥४०॥

The Kalinga King with his army of elephants met him with missiles, like a mountain meeting Indra with a shower of stones when he came to clip their wings. (40).

द्विषां विषह्य काकुत्स्थस्तत्र नाराचदुर्दिनम् ।

सन्मङ्गलस्नात इव प्रतिपेदे जयश्रियम् ॥४१॥

Sustaining a shower of darts from his enemies he looked as if he had gone through an auspicious bath before he received the Goddess of Victory. (41).

ताम्बूलीनां दलेस्तत्र रचितापानभूमयः ।

नारिकेलासवं योधाः शात्रवं च पपुर्यशः ॥४२॥

His warriors, having constructed drinking booths there, drank up, in (cups of) betel-leaves, the milk of the cocoa-palms and also the glory of their enemies. (42).

गृहीतप्रतिमुक्तस्य स धर्मविजयी नृपः ।
 श्रियं महेन्द्रनाथस्य जहार न तु मेदिनीम् ॥४३॥

Conquering in the cause of righteousness, he took away the wealth but not the domains of the lord of Mahendra who was first captured and later on released. (43).

ततो वेलातटेनैव फलवत्पूगमालिना ।
 अगस्त्याचरितामाशामनाशास्यजयो ययौ ॥४४॥

Then along the sea-shore covered with rows of fruit-laden betel-trees he marched in the direction resorted to by Agastya, he to whom victory was never a matter to be yearned for. (44).

स सैन्यपरिभोगेण गजदानसुगन्धिना ।
 कावेरीं सरितां पत्युः शङ्कनीयामिवाकरोत् ॥४५॥

By reason of the enjoyments of her waters by the army, which in consequence bore the fragrance of the ichor of elephants, he made the river Kāverī an object of suspicion as it were to the lord of rivers. (45).

बलेरध्युषितास्तस्य विजिगीषोगंताध्वनः ।
 मारीचोद्भ्रान्तहारीता मलयाद्रेरुपत्यकाः ॥४६॥

His forces now occupied the skirts of the Malaya mountain where the Hārīta birds flew about in pepper groves, as on he marched to conquest. (46).

ससञ्जुरश्चक्षुष्णानामेलानामुत्पत्तिष्णवः ।
 तुल्यगन्धिषु मत्तेभकटेषु फलरेणवः ॥४७॥

Trampled by his steeds the dust of the cardamoms upflying clung to the temples of raging elephants having a similar odour. (47).

भोगिवेष्टनमार्गेषु चन्दनानां समर्पितम् ।

नान्नसत्करिणां ग्रैवं त्रिपदीच्छेदिनामपि ॥४८॥

The neck-chains of even those elephants who used to snap their foot-chains, did not slip as they were secured to the sandal-trees in the grooves formed by the coiling of serpents. (48).

दिशि मन्दायते तेजो दक्षिणस्यां रवेरपि ।

तस्यामेव रघोः पाण्ड्याः प्रतापं न विषेहिरे ॥४९॥

The Sun himself glows dim in the south, but even there the Pāṇḍya princes could not resist Raghu's might. (49).

ताम्रपर्णीसमेतस्य मुक्तासारं महोदधेः ।

ते निपत्य ददुस्तस्मै यशः स्वमिव संचितम् ॥५०॥

Prostrating themselves before him, they offered him presents of the best pearls gathered from the great ocean where Tāmraparṇī flows down into the sea, as if they were their glory (long) treasured up. (50).

स निर्विश्य यथाकामं तटेष्वालीनचन्दनौ ।

स्तनाविव दिशस्तस्याः शैलौ मलयदुर्दुरौ ॥५१॥

असह्यविक्रमः सह्यं दूरान्मुक्तमुदन्वता ।

नितम्बमिव मेदिन्याः स्रस्तांशुकमलङ्घयत् ॥५२॥

Having enjoyed to his heart's content the two mountains Malaya and Dardūra, with sandal-trees on top, as

if they were the two breasts of that quarter smeared with sandal, he whose valour was irresistible, now crossed the Sahya mountain with the ocean receding further away, as if it was the hip of the Earth from which her garment had slipped away. (51—52).

तस्यानोर्कैर्विसर्पद्भिरपरान्तजयोद्यतैः ।

रामास्त्रोत्सारितोऽप्यासीत्सह्यलग्न इवार्णवः ॥५३॥

With his armies moving on, prepared to subdue the Western coast the ocean seemed to be (still) clinging to the Sahya mountain although it was driven backwards by the missiles of Paraśurāma. (53).

भयोत्सृष्टविभूषाणां तेन केरलयोषिताम् ।

अलकेषु चमूरेणश्चूर्णप्रतिनिधोऽकृतः ॥५४॥

The dust raised by his army replaced the saffron powder in the hair of the Kerala ladies who in their fear had put aside their ornaments. (54).

मुरलामारुतोद्धूतमगमत्कैतकं रजः ।

तद्यधवारबाणानामयत्नपटवासताम् ॥५५॥

The pollen of Ketaka flowers scattered by the breezes of the Muralā became the powder, secured without any effort, to perfume the armours of his soldiers. (55).

अभ्यभूयत वाहानां चरतां गात्रसिञ्जितैः ।

वर्मभिः पवनोद्धूतराजतालीवनध्वनिः ॥५६॥

The harness of the horses, as they moved on, striking against their limbs, produced a clanking sound which drowned the murmur of the Rājatālī forests. (56).

खजूरीस्कन्धनद्धानां मदोद्गारसुगन्धिषु ।

कटेषु करिणां पेतुः पुंनागेभ्यः शिलीमुखाः ॥५७॥

Swarms of bees rising from Punnāga flowers now fell upon the temples of elephants tied to the trunks of Kharjūra trees, which (temples) were fragrant with the emission of ichor. (57).

अवकाशं किलोदन्वानरामायाभ्यर्थितो ददौ ।

अपरान्तमहीपालव्याजेन रघवे करम् ॥५८॥

The sea, men tell, made room for Rāma only when besought (to do so); but to Raghu he paid tribute through the princes of the western coast. (58).

मत्तेभरदनोत्कीर्णव्यक्तविक्रमलक्षणम् ।

त्रिकूटमेव तत्रोच्चैर्जयस्तम्भं चकार सः ॥५९॥

He made the Trikūṭa itself the lofty pillar to commemorate his victory—on which there was left a clear record of his exploits in the form of the incisions made by the trunks of his raging elephants. (59).

पारसीकांस्ततो जेतुं प्रतस्थे स्थलवर्त्मना ।

इन्द्रियाख्यानिव रिपूंस्तत्त्वज्ञानेन संयमी ॥६०॥

From there he marched by a land route against the Pārasikas, as a self-controlled (Yogin) proceeds to smite by right knowledge his enemies—the senses. (60).

यवनीमुखपद्मानां सेहे मधुमदं न सः ।

बालातपमिवाब्जानामकालजलदोदयः ॥६१॥

He could not bear the flush of wine upon the lotus-

faces of the Yavana ladies, just as the gathering of untimely clouds the tender light of the morning sun upon the lotuses. (61).

सङ्ग्रामस्तुमुलस्तस्य पाश्चात्त्यैरश्वसाधनैः ।

शाङ्गकूजितविज्ञेयप्रतियोधे रजस्यभूत ॥६२॥

There ensued a fierce battle between him and the western people with their cavalry-troops, in which the contending combatants on each side could be recognized by the twang of the bows in the clouds of dust. (62).

भल्लापवर्जितैस्तेषां शिरोभिः दमधुलैर्महीम् ।

तस्तार सरघाव्याप्तैः स क्षौद्रपटलैरिव ॥६३॥

He strewed the earth with their bearded heads severed (from their bodies) by his (Bhalla) arrows as with honey-combs covered by swarms of flies. (63).

अपनीतशिरस्त्राणाः शेषास्तं शरणं ययुः ।

प्रणिपातप्रतीकारः संरम्भो हि महात्मनाम् ॥६४॥

The remnant, removing their helmets, threw themselves upon his protection: for submission alone can appease the rage in heroic souls. (64).

विनयन्ते स्म तद्योधा मधुभिर्विजयश्रमम् ।

आस्तीर्णाजिनरत्नासु द्राक्षावलयभूमिषु ॥६५॥

His host forgot their toils of war, carousing in bowers of vine-creepers strewn with the choicest of deer-skin. (65),

ततः प्रतस्थे कौबेरीं भास्वानिव रघुदिशम् ।

शरैरुत्तरिवोदीच्यानुद्धरिष्यन् रसानिव ॥६६॥

Thence Raghu proceeded towards the quarter presided over by Kubera, to extirpate with his arrows the princes of the North, like the Sun moving in the Northern direction to draw up the sap of the earth with his rays. (66).

विनीताध्वश्रमास्तस्य सिन्धुतीरविचेष्टनैः ।

दुधुवुर्वाजिनः स्कन्धाँल्लग्नकुङ्कुमकेसरान् ॥६७॥

His horses, who removed the fatigue of their journey by turning from side to side on the banks of the Sindhu, shook their shoulders to which saffron-filaments had clung. (67).

तत्र हूणावरोधानां भर्तृषु व्यक्तविक्रमम् ।

कपोलपाटलादेशि बभूव रघुचेष्टितम् ॥६८॥

There the exploits of Raghu, whose violence was manifest in (the slaughter of) the husbands of the Hūṇa ladies, were recorded by the red flush on their cheeks. (68).

काम्बोजाः समरे सोढुं तस्य वीर्यमनीश्वराः ।

गजालानपरिविलष्टैरक्षोटैः सार्धमानताः ॥६९॥

The Kāmbojas were unable to bear his might in battle, and bent themselves low before him together with the Akṣoṭa trees that were strained by the chains of elephants. (69).

तेषां सदश्वभूयिष्ठास्तुङ्गा द्रविणराशयः ।

उपदा विविधैः शस्त्रैश्चोत्तेजः कोसलेश्वरम् ॥७०॥

Their huge heaps of wealth, mostly consisting of fine horses, repeatedly found their way to the King of Kosala as presents, but conceit did not enter (his soul.) (70).

ततो गौरीगुरुं शैलमारुरोहाश्चसाधनः ।

वर्धयन्निव तत्कूटानुद्धतैर्धातुरेणुभिः ॥७१॥

Thence he ascended the Himālaya (the father of Gauri), with his cavalcades making its peaks loftier as it were by the dust of minerals that was raised up. (71).

शशंस तुल्यसत्त्वानां सैन्यघोषेऽप्यसंभ्रमम् ।

गुहाशयानां सिंहानां परिवृत्यावलोकितम् ॥७२॥

The gaze of the lions (who were as strong as the army) as they turned round from where they lay in the caves bespoke their fearlessness even in (the presence of) the din of the army. (72).

भूर्जेषु मर्मरीभूताः कीचकध्वनिहेतवः ।

गङ्गाशीकरिणो मार्गे मरुतस्तं सिषेविरे ॥७३॥

On his way he was cheered by breezes charged with the spray of the Ganges, which rustled among the Bhūrja leaves and caused the bamboos to produce sounds. (73).

विश्वमुनं मेरुणां छायास्वध्यास्य सैनिकाः ।

दृषदो वासितोत्सङ्गा निषण्णमृगनाभिभिः ॥७४॥

The soldiers beguiled their fatigue seated in the shade of the Nameru trees on stone-slabs whose surface bore the fragrance of the navel of the musk-deer seated thereon.

सरलासक्तमातङ्गग्रैवेयस्फुरितत्विषः ।

आसन्नोषधयो नेतुर्नक्तमस्नेहदीपिकाः ॥७५॥

The herbs near about served to the commander as oil-less lamps at night, their brilliance flashed back from the chains of elephants fastened to the Sarala trees. (75),

तस्योत्सृष्टनिवासेषु कण्ठरज्जुक्षतत्वचः ।

गजवर्णं किरातेभ्यः शशंसुर्देवदारवः ॥७६॥

In the camping places which he deserted the Devadāru trees whose barks had been rubbed away by the chains with which the elephants were tied to them indicated to the foresters the stature of (their) bodies. (76).

तत्र जन्यं रघोर्घोरं पर्वतीयैर्गणैरभूत् ।

नाराचक्षेपणीयाश्मनिष्पेषोत्पतितानलम् ॥७७॥

There a grim battle ensued between Raghu and the mountain-tribes where (tongues of) fire leapt out owing to the impact of Nārāca arrows and stones hurled by means of slings. (77).

शरैरुत्सवसंकेतान्स कृत्वा विरतोत्सवान् ।

जयोदाहरणं बाह्वोर्गपियामास किन्नरान् ॥७८॥

Having caused the Utsavasamketas to suspend their festivities he made the Kinnaras to sing the song of the victories won by (the strength of) his arms. (78).

परस्परेण विज्ञातस्तेषूपायनपाणिषु ।

राज्ञा हिमवतः सारो राज्ञः सारो हिमाद्रिणा ॥७९॥

And when they came with presents in their hands, the

King came to know the wealth of the Himālaya mountain and the mountain the strength of the King. (79).

तत्राक्षोभ्यं यशोराशि निवेद्यावरुह सः ।

पौलस्त्यतुलितस्याद्रे रादधान इव ह्रियम् ॥८०॥

Firmly establishing his great glory in that place, he descended, putting to shame, as it were, the mountain which was uplifted by the son of Pulastya. (80).

चकम्पे तीर्णलौहित्ये तस्मिन्प्राग्ज्योतिषेश्वरः ।

तद्गजालानतां प्राप्तैः सह कालागुरुभैः ॥८१॥

And when he crossed the river Lauhitya, the King of the Prāggyotiṣa began to tremble along with the black-aloe trees which were used as the tying-posts for his elephants.. (81).

न प्रसेहे स रुद्धाकमधारावर्षदुर्दिनम् ।

रथवर्त्मरजोऽप्यस्य कुत एव पताकिनीम् ॥८२॥

Scarce could he bear with the dust which on the way his chariots raised, and which veiled the sun and darkened all the sky yet brought no rain; how then should he withstand the armed host? (82).

तमीशः कामरूपाणामत्याखण्डलविक्रमम् ।

भेजे भिन्नकटैर्नागैरन्यानुपरोध यैः ॥८३॥

The King of Kāmarūpa waited upon him who excelled Indra by his valour with presents of those very rutting elephants which he used to smite his foes. (83).

कामरूपेश्वरस्तस्य हेमपीठाधिदेवताम् ।

रत्नपुष्पोपहारेण छायामानर्च पादयोः ॥८४॥

The King of Kāmarūpa worshipped the shadow of his feet, the presiding deity of the golden foot-stool, with offerings of flowers in the form of jewels. (84).

इति जित्वा दिशो जिष्णुर्न्यवर्तत रथोद्धतम् ।

रजो विश्वामयनराज्ञां छत्रशून्येषु मौलिषु ॥८५॥

Having thus conquered the (four) quarters, the conqueror now turned home, causing the dust raised by his chariots to rest upon the heads of Kings deprived of their umbrellas (85).

स विश्वजितमाजह्ने यज्ञं सर्वस्वदक्षिणम् ।

आदानं हि विसर्गाय सतां वारिमुवामिव ॥८६॥

He (then) performed the Viśvajit sacrifice in which everything one possesses is gifted away. The good, like clouds, draw up (wealth, water) only that they might give away. (86).

सत्त्रान्ते सचिवसखः पुरस्क्रियाभि-

गुर्वीभिः शमितपराजयव्यलीकान् ।

काकुत्स्थश्चिरविरहोत्सुकावरोधा-

न्रजन्यान्स्वपुरनिवृत्तयेऽनुमेने ॥८७॥

At the end of the sacrificial session, the descendant of Kakutstha, a friend to his ministers, now permitted the Kṣatriya princes to return to their capital, whose sense of humiliation at their defeat was mollified by the great honour

conferred upon them, and whose ladies were filled with longing for them owing to their long severance. (87).

ते रेखाध्वजकुलिशातपत्रचिह्नं
सम्राजश्चरणयुगं प्रसादलभ्यम् ।
प्रस्थानप्रणतिभिरङ्गुलीषु चक्रु-
र्मौलिलक्ष्म्युत्तमकरन्दरेणुगौरम् ॥८८॥

By their parting salutations, they made the feet of the emperor, obtainable by grace, and bearing the marks of banners, thunderbolts, and umbrellas formed by lines, red in the toes by means of the honey and pollen dropped down from the garlands on their crowns. (88).

पञ्चमः सर्गः ।

तमध्वरे विश्वजिति क्षितीशं निःशेषविश्राणितकोषजातम् ।
उपात्तविद्यो गुरुदक्षिणार्थी कौत्सः प्रपेदे वरतन्तुशिष्यः ॥९१॥

Now when the King had given away all his wealth at the Visvajit sacrifice, Kautsa, the pupil of Varatantu, who had completed his studies, came to seek his teacher's fees. (1).

स मृण्मये वीतहिरण्यत्वात्पात्रे निधायाध्यंसनर्घशीलः ।
श्रुतप्रकाशं यशसा प्रकाशः प्रत्युज्जगामातिथिमातिथेयः ॥९२॥

Putting the materials of worship in an earthen pot because all gold-vessels were given away, he, of inestimable character, a kindly host, well-known by his glory, went

forth to receive his guest who shone with sacred knowledge. (2).

तमर्चयित्वा विधिवद्विधिज्ञस्तपोधनं मानधनाप्रयायी ।
विशांपतिविष्टरभाजमारात्कृताञ्जलिः कृत्यविदित्युवाच ॥३॥

The Lord of men, the foremost of those who look upon self-respect as their wealth, knowing religious formalities, and conversant with the proprieties, duly honoured the sage, who had taken a seat close by, and folding his hands, thus addressed him. (3).

अप्यग्रणीर्मन्त्रकृतामृषीणां कुशाग्रबुद्धे कुशली गुरुस्ते ।
यतस्त्वया ज्ञानमशेषमाप्तं लोकेन चैतन्यमिवोष्णरश्मेः ॥४॥

“Keen of insight! how fares thy master, chief of seers who frame the holy mantras, from whom thou hast derived all thy lore as from the sun this world gets life? (4).

कायेन वाचा मनसापि शश्वद्यत्संभृतं वासवधैर्यलोपि ।
आपाद्यते न व्ययमन्तरायैः कच्चिन्महर्षेस्त्रिविधं तपस्तत् ॥५॥

I hope no obstacles diminish the threefold austerities of the great sage, which have been ever accumulated by (the exercise of) the body, speech, and mind and which disturb the peace of Indra's mind. (5).

आधारबन्धप्रमुखैः प्रयत्नैः संवर्धितानां सुतनिर्विशेषम् ।
कच्चिन्न वाय्वादिरूपप्लवो वः श्रमच्छिदामाश्रमपादपानाम् ॥६॥

I hope storms and other calamities have not injured the trees of the hermitage, which remove fatigue, and which

have been fostered with the care bestowed upon a son, by constructing water-basins and such-like operations. (6).

क्रियानिमित्तेष्वपि वत्सलत्वादभग्नकामा मुनिभिः कुशेषु ।

तदङ्कशय्याच्युतनाभिनाला कच्चिन्मृगीणामनघा प्रसूतिः ॥७॥

Are the fawns of the deer safe—the fawns whose desire for the Kuśa grass is indulged by the hermits through their love for them, although the grass is required by them for religious rites,—the fawns whose umbilical cords drop down in the hermits' laps which form, as it were, their beds? (7).

निर्वर्त्यते यैर्नियमाभिषेको येभ्यो निवापाञ्जलयः पितृणाम् ।

तान्युञ्छषष्ठाङ्कितसैकतानि शिवानि वस्तीर्थजलानि कच्चित् ॥८॥

Are the holy waters unsullied, by means of which the necessary ablutions are performed and the libations offered to the manes, and the sandy banks of which are marked by a sixth part of the gleanings of corn? (8).

नीवारपाकादि कडंगरीयैरामृश्यते जानपदेन कच्चित् ।

कालोपपन्नातिथिकल्प्यभागं वन्यं शरीरस्थितिसाधनं वः ॥९॥

I hope the ripe Nivāra corn and similar forest produce upon which you depend for subsistence, and a part whereof is to be set apart for guests who arrive in time, is not eaten up by country-cattle that feed upon chaff. (9).

अपि प्रसन्नेन महर्षिणा त्वं सम्यग्विनीयानुमतो गृहाय ।

कालो ह्ययं संक्रमितुं द्वितीयं सर्वोपकारक्षममाश्रमं ते ॥१०॥

Has not the great sage graciously given you permission to enter on the life of a householder, seeing that you have been properly instructed? For surely it is now time that you

enter upon the second stage of life which enables one to render service to all. (10).

तवार्हतो नाभिगमेन तृप्तं मनो नियोगक्रिययोत्सुकं मे ।

अप्याज्ञया शासितुरात्मना वा प्राप्तोऽसि संभावयितुं वनात्मान् ११

My heart is not content with the mere arrival of one as worthy as yourself: it longs to execute your command; do I owe this honour of a visit by you from the forest through your preceptor's command, or of your own accord? (11).

इत्यर्घ्यपात्रानुमितव्ययस्य रघोरुदारामपि गां निशम्य ।

स्वार्थोपपत्तिं प्रति दुर्बलाशस्तमित्यवोचद्वरतन्तुशिष्यः ॥१२॥

Having heard those words, albeit so generous, of Raghu whose earthen vessel containing the materials of worship declared how he had exhausted all his treasures,—the pupil of Varatantu, whose hope of gaining his object was weakened, thus spoke to him. (12).

सर्वत्र नो वार्तमवेहि राजन्नाथे कुतस्त्वय्यशुभं प्रजानाम् ।

सूर्ये तपत्यावरणाय दृष्टेः कल्पेत लोकस्य कथं तमिह ॥१३॥

Know, O king, that we are happy in all things; for with a protector like you, how may evil befall your subjects? How can darkness prevail to dim men's sight, as long as the sun shines? (13).

भक्तिः प्रतीक्ष्येषु कुलोचिता ते पूर्वान्महाभाग तयातिशेषे ।

व्यतीतकालस्त्वहमभ्युपेतस्त्वामर्थिभावादिति मे विषादः ॥१४॥

Your family has always revered the worthy and in that

you surpass your ancestors. What pains me is that I should have come to you as a suppliant when it is too late. (14).

शरीरमात्रेण नरेन्द्र तिष्ठन्नाभासि तीर्थप्रतिपादितधिः ।
आरण्यकोपात्तफलप्रसूतिः स्तम्बेन नोवार इवावशिष्टः ॥१५॥

Giving away all your wealth to worthy recipients, with nothing but your body to call your own (possessing nothing but your body) you look to me like the Nivāra plant of which only the stem is left when the fruit is gathered by the foresters. (15).

स्थाने भवानेकनराधिपः सन्नकिञ्चनत्वं मल्लजं व्यनक्ति ।
पर्यायपीतस्य सुरैर्हिमांशोः कलाक्षयः इलाध्यतरो हि वृद्धेः ॥१६॥

It is highly proper that although you are the paramount King, yet you show yourself to be poor as a result of your performance of the (Viśvajit) sacrifice; the waning of the moon's digits drunk one after the other by the Gods deserves more praise than her waxing. (16).

तदन्यतस्तावदनन्यकार्यो गुर्वर्थमाहर्तुमहं यतिष्ये ।
स्वस्त्यस्तु ते निर्गलिताम्बुगर्भं शरद्घनं नार्दति चातकोऽपि ॥१७॥

Having, therefore, no other object in view, I will seek my teacher's fees elsewhere: may it be well with you ! Even the rain-bird craves not rain from an emptied autumnal cloud. (17).

एतावदुक्त्वा प्रतियातुकामं शिष्यं महर्षेण पतिर्निषिध्य ।
किं वस्तु विद्वन्गुरवे प्रदेयं त्वया कियद्वेति तमन्वयुङ्क्त ॥१८॥

With these words the pupil was about to depart when
CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

the king stopped him and asked him: "Say learned sir, how great, or what the fee you would give to your teacher." (18).

ततो यथावद्विहिताध्वराय तस्मै स्मयावेशविर्वाजिताय ।
वर्णाश्रमाणां गुरवे स वर्णा विचक्षणः प्रस्तुतमाचक्षे ॥१६॥

The learned celilate then explained his object to the head of the four castes and orders of life, who had duly performed the sacrifice and was free from the influence of vanity. (19).

समाप्तविद्येन मया महर्षिविज्ञापितोऽभूद्गुरुदक्षिणायै ।
स मे चिरायास्खलितोपचारां तां भक्तिमेवागणयत्पुरस्तात् ॥२०॥

"I asked the great sage, when I had completed my studies, what fees were his, my teacher, but he first considered my long-proved loyal love as his fees" (20).

निर्बन्धसंजातरुषार्थकाश्यमचिन्तयित्वा गुरुणाहमुक्तः ।
वित्तस्य विद्यापरिसंख्यया मे कोटीश्रतस्रो दश चाहरेति ॥२१॥

Angered by importunities, however, not taking into account my slender means, he said to me "Bring me four and ten crores corresponding to the number of the lores (taught)." (21).

सोऽहं सपर्याविधिभाजनेन मत्वा भवन्तं प्रभुशब्दशेषम् ।
अभ्युत्सहे संप्रति नोपरोद्धुमत्पेतरत्वाच्छ्रुतनिष्क्रयस्य ॥२२॥

Knowing as I do from the (earthen) vessel containing the materials of worship that your royal title of a ruler is all that you now possess, I dare not press you when the price of my learning is so great. (22).

इत्थं द्विजेन द्विजराजकान्तिरावेदितो वेदविदां वरेण ।
एनोनिवृत्तेन्द्रियवृत्तिरेनं जगाद भूयो जगदेकनाथः ॥२३॥

Thus informed by the Brahmin, the foremost of those who knew the Vedas, the sovereign ruler of the world, possessed of the lustre of the moon, and pur from base affections, thus spoke to him again. (23)

गुर्वर्थमर्थी श्रुतपारदृश्वा रघोः सकाशादनवाप्य कामम् ।
गतो वदान्यान्तरमित्ययं मे मा भूत्परीवादनवावतारः ॥२४॥

"Seeking wealth for his preceptor, a man thoroughly versed in the Vedas, not obtaining his desire from Raghu, went to another donor"; let not such—the first occasion of reproach—ever arise against me. (24).

स त्वं प्रशस्ते महिते मदीये वसंश्चतुर्योऽग्निरिवाग्न्यगारे ।
द्वित्राण्यहान्यर्हसि सोढुमर्हन्यावद्यते साधयितुं त्वदर्थम् ॥२५॥

So while I endeavour to achieve your object, you, adorable sir, will please wait for two or three days abiding—like a fourth fire—in my sacred and well-known fire-sanctuary. (25).

तथेति तस्यावितथं प्रतीतः प्रत्यग्रहीत्संगरमग्रजन्मा ।
गामात्तसारं रघुरप्यवेक्ष्य निष्क्रष्टुमर्थं चकमे कुबेरात् ॥२६॥

The Brāhmin, greatly pleased, said 'so be it' and accepted his unfailing promise; and Raghu, on his part, seeing that the wealth of the earth had all been drained, now desired to wrest it from Kubera. (26).

वसिष्ठमन्त्रोक्षणजात्प्रभावादुदन्वदाकाशमहोधरेषु ।
मरुत्सखस्येव बलाद्वहस्य गतिर्विजघ्ने न हि तद्वयस्य ॥२७॥

Through the power of its being sprinkled over by Vasiṣṭha to the accompaniment of holy chants, the course of his chariot remained unimpeded over sea and sky and mountain, like that of a wind-borne cloud. (27).

भयसिद्धिदये प्रयतः प्रदोषे रथं रघुः कल्पितशस्त्रगर्भम् ।
सामन्तसंभावनयैव धीरः कैलासनाथं तरसा जिगीषुः ॥२८॥

Desiring to conquer by force the lord of Kailāsa whom he deemed a feudatory prince no more, the pure, firm-minded Raghu reclined, in the evening, in his chariot in which weapons were properly arranged. (28).

प्रातः प्रयाणाभिमुखाय तस्मै सविस्मयाः कोषगृहे नियुक्ताः ।
हिरण्मयीं कोषगृहस्य मध्ये वृष्टिं शशंसुः पतितां नभस्तः ॥२९॥

At dawn, when he was making ready to set forth, his treasure-keepers wonderingly told him how from the sky a shower of gold fell into the very inside of the treasure-house. (29).

तं भूपतिर्भासुरहेमराशिं लब्धं कुबेरादभियास्यमानात् ।
दिदेश कौत्साय समस्तमेव पादं सुमेरोरिव वज्रभिन्नम् ॥३०॥

That heap of burnished gold which he obtained from Kubera whom he intended to attack—a side as it were of the (golden mountain) Sumeru severed by (Indra's) thunderbolt—that heap, the whole of it he gave to Kautsa. (30).

जनस्य साकेतनिवासिनस्तौ द्वावप्यभूतामभिनन्द्यसत्त्वौ ।
गुरुप्रदेयाधिकनिःस्पृहोर्थो नृपोऽर्थिकामादधिकप्रदश्च ॥३१॥

The people of Ayodhyā praised the conduct of both: the suppliant, who asked his teacher's fee, no more, and

the king who pressed on the suppliant more than his asking. (31).

अथोष्ट्रवामीशतवाहितार्थं प्रजेश्वरं प्रीतमनां महर्षिः ।

स्पृशन्करेणानतपूर्वकायं संप्रस्थितो वाचमुवाच कौत्सः ॥३२॥

Glad at heart, the great sage touched with his hand the king who had bent the forepart of his body, and who had the treasure conveyed by hundreds of camels and mares, and parting said. (32).

किमत्र चित्रं यदि कामसूभूर्वृत्ते स्थितस्याधिपतेः प्रजानाम् ।

अचिन्तनीयस्तु तव प्रभावो मनीषितं द्यौरपि येन दुग्धा ॥३३॥

What wonder that the earth should yield the desires of a ruler of men who adheres to the course of conduct (prescribed for a king)? Incomprehensible, however, is your power, by which you have made even the heavens yield your desire. (33).

आशास्यमन्यत्पुनरुक्तभूतं श्रेयांसि सर्वाण्यधिजग्मुषस्ते ।

पुत्रं लभस्वात्मगुणानुरूपं भवन्तमीड्यं भवतः पितेव ॥३४॥

To you who have attained all blessings, any other blessing would be a (mere) repetition. May you obtain a son in every way worthy of you, as did your sire obtain you (so) praise-worthy. (34).

इत्थं प्रयुज्याशिषमप्रजन्मा राज्ञे प्रतीयाय गुरोः सकाशम् ।

राजापि लेभे सुतमाशु तस्मादालोकमर्कादिव जीवलोकः ॥३५॥

Having pronounced this blessing on the king, the Brahmin sought his master. The king too through his
CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

(blessing) obtained a son, as the world of the living receives light from the sun. (35).

ब्राह्मे मुहूर्ते किल तस्य देवो कुमारकल्पं सुषुवे कुमारम् ।

अतः पिता ब्रह्मण एव नाम्ना तमात्मजन्मानमजं चकार ॥३६॥

For the queen, at Brahmā's hour, it is told, brought forth a son who very nearly resembled Kumāra; and hence the father named his son Aja (unborn) from Brahman himself. (36).

रूपं तदोजस्वि तदेव वीर्यं तदेव नैसर्गिकमुन्नतत्वम् ।

न कारणात्त्वाद्बिभिदे कुमारः प्रवर्तितो दीप इव प्रदीपात् ॥३७॥

He had the same powerful figure, the same valour and the same inborn loftiness; the son did not differ from his father, as light does not differ from the lamp from which it is kindled. (37).

उपात्तविद्यं विधिवद्गुरुभ्यस्तं यौवनोद्भेदविशेषकान्तम् ।

श्रीः साभिलाषापि गुरोरनुज्ञां धीरेव कन्या पितुराचकाङ्क्ष ॥३८॥

Fortune loved him well who was properly educated by his teacher and looked particularly handsome with his blooming youth; yet she awaited her Lord's consent as does a wise maiden that of her father. (38).

अथेश्वरेण क्रथकैशिकानां स्वयंवरार्थं स्वसुरिन्दुमत्याः ।

आप्तः कुमारानयनोत्सुकेन भोजेन दूतो रघवे विसृष्टः ॥३९॥

Then Bhoja, the king of the Krathakaisikas, keenly desiring to fetch the prince for the Svayamvara of his sister Indumatī sent a trusty messenger to Raghu. (39).

तं श्लाघ्यसंबन्धमसौ विचिन्त्य दारक्रियायोग्यदशं च पुत्रम् ।
प्रस्थापयामास ससैन्यमेनमृद्धां विदर्भाधिपराजधानीम् ॥४०॥

Thinking that an alliance with him was highly desirable, and seeing that his son was now of a proper age to marry, he sent him with an army to the prosperous capital of the king of Vidarbha. (40).

तस्योपकार्यारचितोपचारा वन्येतरा जानपदोपदाभिः ।
मार्गे निवासा मनुजेन्द्रसूनोर्बभूवुर्द्वानविहारकल्पाः ॥४१॥

The (various) stages of his journey were marked by royal tents provided with all kinds of comforts, which had an urban appearance because of the presents made by the people, and looked as if they were pleasure-resorts in the park (of some city). (41).

स नर्मदारोधसि सीकराद्वर्मैश्वभिरानतितनक्तमाले ।
निवेशयामास विलङ्घिताध्वा वलान्तं रजोधूसरकेतु सैन्यम् ॥४२॥

Having travelled a good distance, he encamped his tired army, whose banners were gray with dust, on the banks of the Narmadā where the Naktamāla trees were made to dance by the breezes moist with spray. (42)

अथोपरिष्ठाद्भ्रमरैर्भ्रमद्भिः प्राक्सूचितान्तःसलिलप्रवेशः ।
निर्धौतदानामलगण्डभित्तिर्वन्यः सरित्तो गज उन्ममज्ज ॥४३॥

Just then there emerged from the river a wild elephant whose plunging in the water had been indicated before by bees hovering over it, and whose broad temples were rendered clean by the ichor being washed off. (43).

निःशेषविक्षालितधातुनापि वप्रक्रियामृक्षवतस्तटेषु ।

नीलोर्ध्वरेखाशबलेन शंसन्दन्तद्वयेनाश्मविकुण्ठितेन ॥४४॥

Indicating his playful buttings against the side of the Rkṣavat mountain by his two tusks whose edges were blunted by stones, and which, although the mineral dust was completely wiped away, were yet variegated by lines of blue running upwards. (44).

संहारविक्षेपलघुक्रियेण हस्तेन तीराभिमुखः सशब्दम् ।

बभौ स भिन्दन्बृहतस्तरंगान्वार्यर्गलाभङ्ग इव प्रवृत्तः ॥४५॥

He faced the bank and with his trunk, briskly spreading and contracting, split the huge waves with a loud noise so that he seemed to be preparing, so to speak, to burst through the chains that bound him to his place. (45).

शैलोपमः शैवलमञ्जरीणां जालानि कर्षन्नुरसा स पश्चात् ।

पूर्वं तदुत्पीडितवारिराशिः सरित्प्रवाहस्तटमुत्ससर्प ॥४६॥

Mountain-like, drawing before him with his breast tangled with his mossy weeds, he reached the bank afterwards; but the river-current rushed up to the bank before him, as its volume of water was driven forward by him. (46).

तस्यैकनागस्य कपोलभित्त्योर्जलावगाहक्षणमात्रशान्ता ।

बन्धेतरानेकपददर्शनेन पुनर्दिदीपे मददुर्दिनश्रीः ॥४७॥

At sight of the tame elephants, the splendour of the ichor-stream flowing from the spacious temples of this single elephant, which for a moment was obscured by his diving into the waters, shone forth once again. (47).

सप्तच्छदक्षीरकटुप्रवाहमसह्यमाघ्राय मदं तदीयम् ।

विलङ्घिताधोरणीतीव्रयत्नाः सेनागजेन्द्रा विमुखा बभूवुः ॥४८॥

On smelling the unbearable smell of his ichor, bitter like the milky-juice of the Saptacchada tree, the elephants in the army turned away their faces overbearing the strenuous efforts of their drivers. (48).

स छिन्नबन्धद्रुतयुग्यशून्यं भग्नाक्षपर्यस्तरथं क्षणेन ।

रामापरित्राणविहस्तयोधं सेनानिवेशं तुमुलं चकार ॥४९॥

And in a moment he threw the whole camp into confusion, for the chariot-horses fled away after breaking through their reins; the chariots were overturned with their axles broken; and the warriors were scarcely able to protect their wives. (49).

तमापतन्तं नृपतेरवध्यो वन्यः करोति श्रुतवान्कुमारः ।

निवर्तयिष्यन्विशिखेन कुम्भे जघान नात्यायतकृष्टशार्ङ्गः ॥५०॥

Knowing as the prince did that a wild elephant should not be killed by a king he bent his bow not very forcibly and hit him in the temples with an arrow seeking to turn him away as he was rushing on. (50).

स विद्वमात्रः किल नागरूपमुत्सृज्य तद्विस्मितसैन्यदृष्टः ।

स्फुरत्प्रभामण्डलमध्यवर्ति कान्तं वपुर्व्योमचरं प्रपेदे ॥५१॥

Verily the moment he was hit he gave up the form of an elephant and assumed a beautiful heavenly form standing in the midst of a flashing circle of light, while his army looked on in bewilderment. (51).

अथ प्रभावोपनतः कुमारं कल्पद्रुमोत्थैरवकीर्य पुष्पैः ।

उवाच वाग्मी दशनप्रभाभिः संवर्धितोरःस्थलतारहारः ॥५२॥

A rain of flowers of the heavenly tree, won by his divine power, he now poured on the prince; and then the eloquent one spoke, while his flashing teeth lit up the big pearl-pendants that clung about his chest. (52).

मतङ्गशापादवलेपमूलादवाप्तवानस्मि मतङ्गजत्वम् ।

अवेहि गन्धर्वपतेस्तनूजं प्रियंवदं मां प्रियदर्शनस्य ॥५३॥

Know me to be Priyavada the son of Priyadarśana, the Lord of the Gandharvas, who was transformed into an elephant by Mataṅga's curse which my pride drew down on me. (53).

स चानुनीतः प्रणतेन पश्चान्मया महर्षिर्मृदुतामगच्छत् ।

उष्णत्वमग्न्यातपसंप्रयोगाच्छैत्यं हि यत्सा प्रकृतिर्जलस्य ॥५४॥

When later I propitiated the sage by prostrating myself before him, he softened; for it is contact with fire-heat that makes water hot, which by nature's law possesses coolness. (54).

इक्ष्वाकुवंशप्रभवो यदा ते भेत्स्यत्यजः कुरुभमयोमुखेन ।

संयोक्ष्यसे स्वेन वपुर्महिम्ना तदेत्यवोचत्स तपोनिधिर्माम् ॥५५॥

And then the great sage said to me "when Aja of the Ikṣvāku line will have pierced your temples with an iron-pointed shaft, you will be restored the splendour of your original form". (55).

संमोचितः सत्त्ववता त्वयाहं शापाच्चिरप्रार्थितदर्शनेन ।

प्रतिप्रियं चेद्भवतो न कुर्यां वृथा हि मे स्यात्स्वपदोपलब्धिः ॥५६॥

I am now freed from my curse by you—the mighty one—whom I was yearning to see ever so long; I must requite you with some worthy gift,—else my state restored were useless. (56).

संमोहनं नाम सखे समास्त्रं प्रयोगसंहारविभक्तमन्त्रम् ।

गान्धर्वमादत्स्व यतः प्रयोक्तुर्न चारिर्हिंसा विजयश्च हस्ते ॥५७॥

Take, my friend, this shaft, named Sammohana, which is launched and recalled by diverse spells; presided over by a Gandharva it gives to its master sure triumph over his foes—without hurting them. (57).

अलं ह्यिया मां प्रति यन्मुहूर्तं दयापरोऽभूः प्रहरन्नपि त्वम् ।

तस्मादुपच्छन्दयति प्रयोज्यं मयि त्वया न प्रतिषेधरौक्ष्यम् ॥५८॥

Feel no shame; for although you struck me for a moment, yet you have been so kind to me; do not, therefore, meet my request to you with the harshness of a refusal. (58).

तथेत्युपस्पृश्य पयः पवित्रं सोमोद्भवायाः सरितो नृसोमः ।

उदङ्मुखः सोऽस्त्रविदस्त्रमन्त्रं जग्राह तस्मान्निगृहीतशापात् ॥५९॥

Saying 'so be it,' this moon amongst men sipped the pure water of the moon-born stream, and, skilled in arms, he faced the North, and learnt the spell for the missile from him who was now freed from his curse. (59).

एवं तयोरध्वनि दैवयोगादासेदुषोः सख्यमचिन्त्यहेतु ।

एको ययौ चैत्ररथप्रदेशान्तोराज्यरम्यानपरो विदभान् ॥६०॥

Of these two, who through some unknown cause, were thus by chance joined by ties of friendship, one now

sought the groves of Chaitraratha, while the other repaired to the well-governed and therefore charming realm of Vidharbha. (60).

तं तस्थिवासं नगरोपकण्ठे तदागमारूढगुरुप्रहर्षः ।

प्रत्युज्जगाम क्रथकैशिकेन्द्रश्चन्द्रं प्रवृद्धोमिरिवोर्मिमाली ॥६१॥

And when he encamped near the city, the king of the Krathakaisikas who was highly delighted at his arrival went to receive him, as ocean swells to greet the moon with heaving waves. (61).

प्रवेश्य चैनं पुरमग्रयायी नीचैस्तथोपाचरदर्पितश्रीः ।

मेने यथा तत्र जनः समेतो वैदर्भमागन्तुमजं गृहेशम् ॥६२॥

And leading the way, he brought him to the city, and having invested him with royal splendour, he waited upon him with such lowly bearing—that the crowds assembled there might deem the king of Vidharbha to be the guest and Aja the Lord of the place. (62).

तस्याधिकारपुरुषैः प्रणतैः प्रदिष्टां

प्राग्द्वारवेदिविनिवेशितपूर्णकुम्भाम् ।

रम्यां रघुप्रतिनिधिः स नवोपकार्यां

बाल्यात्परामिव दशां मदनोऽध्युवास ॥६३॥

Then as the God of love takes on a state which succeeds boyhood, so he, who was so like Raghu, occupied a new-built lovely pavilion pointed out to him by his officers who bowed before him,—a pavilion where on the altar that stood before its front gate, were placed jars brimful of water. (63).

तत्र स्वयंवरसमाहूतराजलोकं

कन्याललाम कमनीयमजस्य लिप्सोः ।

भावावबोधकलुषा दयितेव रात्रौ

निद्रा चिरेण नयनाभिमुखी बभूव ॥६४॥

And sleep, like some loved one unable to gauge the state of his feelings, came but tardily to him in that place at night, as he longed to win the lovely gem of a maiden who had drawn together an assemblage of kings to woo her choice. (64).

तं कर्णभूषणनिपीडितपीवरांसं

शय्योत्तरच्छदविमर्दकृशाङ्गरागम् ।

सूतात्मजाः सवयसः प्रथितप्रबोधं

प्राबोधयन्नुषसि वाग्भिखदारवाचः ॥६५॥

And at dawn, the sons of bards, who were of his age, and were eloquent of speech, wakened him—this highly enlightened (prince) with their songs of praise,—his ear-rings pressing against his ample shoulders and the unguents applied to his body wiped away by rubbing against the counterpane of his bed. (65).

रात्रिर्गता मतिमतां वर मुञ्च शय्यां

धात्रा द्विधैव ननु धूर्जगतो विभक्ता ।

तामेकतस्तव बिभर्ति गुरुर्विनिद्र-

स्तस्या भवानपरधुर्यपदावलम्बी ॥६६॥

Night is past, O foremost of the talented; leave your bed; for has not the creator divided the world's burden bet-

ween two only? At one end your father, who is ever awake, sustains it, while you occupy the position of its sustainer at the other. (66).

निद्रावशेन भवता ह्यनवेक्ष्यमाणा
 पयुःसुकत्वमबला निशि खण्डितेव ।
 लक्ष्मीर्विनोदयति येन दिगन्तलम्बी
 सोऽपि त्वदाननरुचि विजहाति चन्द्रः ॥६७॥

The Moon, too, now sinking on the horizon gives up the beauty of your face—whom Lakṣmī wooed like some jealous lady at night to divert her yearning for you who despised her for sleep. (67).

तद्वल्गुना युगपदुन्मिषितेन ताव-
 त्सद्यः परस्परतुलामधिरोहतां द्वे ।
 प्रस्पन्दमानपरुषेतरतारमन्त-
 श्रक्षुस्तव प्रचलितभ्रमरं च पद्मम् ॥६८॥

Therefore, let the two, by their sweet and simultaneous opening, at once find in one another their equal—your eye with its soft and throbbing pupil, and the lotus with a black bee moving inside. (68).

वृन्ताच्छ्लथं हरति पुष्पमनोकहानां
 संसृज्यते सरसिजैररुणांशुभिन्नैः ।
 स्वाभाविकं परगुणेन विभातवायुः
 सौरभ्यमोप्सुरिव ते मुखमारुतस्य ॥६९॥

The morning breeze, seeking to win the natural fragrance of your breath from another's quality, now tears from the trees the flowers that loosely hang upon their

stalks, and mingles with the lotuses opened by twilight rays (69).

ताम्रोदरेषु पतितं तरुपल्लवेषु
निर्धौतहारगुलिकाविशदं हिमाम्भः ।
आभाति लब्धपरभागतयाधरोष्ठे
लीलास्मितं सदशनार्चिरिव त्वदीयम् ॥७०॥

The dew-drops, white like the bright pearls of a necklace, having fallen upon the sprouts of trees which are red inside, and thus having reached the height of excellence, appear like your graceful smile brightened by the rays of your teeth playing over your lower lip. (70).

यावत्प्रतापनिधिराक्रमते न भानु-
रह्णाय तावदरुणेन तमो निरस्तम् ।
आयोधनाग्रसरतां त्वयि वीर याते
किं वा रिपूंस्तव गुरुः स्वयमुच्छिनत्ति ॥७१॥

Even before the Sun, the fountain-head of light rises, Aruṇa has quickly destroyed darkness; when you take the lead in battle what need is there for your sire to crush his foes himself? (71).

शय्यां जहत्युभयपक्षविनीतनिद्राः
स्तम्बेरमा मुखरशृङ्खलकर्षिणस्ते ।
येषां विभान्ति तरुणारुणरागयोगा-
द्भिन्नाद्रिगैरिकतटा इव दन्तकोशाः ॥७२॥

Your elephants have quit their beds, shaking off sleep by either side, dragging their clanking chains; and their bud-like tusks coming into contact with the first flush of

dawn appear as if they have riven the red-chalk of mountain-sides. (72).

दीर्घेष्वमी नियमिताः पटमण्डपेषु
निद्रां विहाय वनजाक्ष वनायुदेश्याः ।
वक्त्रोष्मणा मलिनयन्ति पुरोगतानि
लेह्यानि सैन्धवशिलाशकलानि बाहाः ॥७३॥

And these horses from the Pārasika country stabled in extensive tents, have shaken off sleep, O lotus-eyed one, and are now soiling with their warm breath the pieces of rock-salt put before them to lick. (73).

भवति विरलभक्तिम्लानिपुष्पोपहारः
स्वकिरणपरिवेषोद्भूदशून्याः प्रदीपाः ।
अयमपि च गिरं नस्त्वत्प्रबोधप्रयुक्ता-
मनुवदति शुकस्ते मञ्जुवाक्पञ्जरस्थः ॥७४॥

The withered flower-offerings are getting thin in their spreading, and the lamps are denuded of the throbbing circles of their rays; 'while this your sweet-tongued parrot in its cage is repeating after us our songs to waken you. (74).

इति विरचितवाग्भिर्बन्दिपुत्रैः कुमारः
सपदि विगतनिद्रस्तल्पमुज्झांचकार ।
मदपदुनिनदद्भिर्बोधितो राजहंसेः
सुरगज इव गाङ्गं सैकतं सुप्रतीकः ॥७५॥

Wakened from his sleep by bards with songs composed in this strain, the prince quickly left his bed, as Supra-
tika, the elephant of the Gods, leaves the sands of the

Ganges when awakened by swans warbling sweetly for joy. (75).

अथ विधिमवसाय्य शास्त्रदृष्टं दिवसमुखोचितमञ्चिताक्षिपक्ष्मा ।
कुशलविरचितानुकूलवेषः क्षितिपसमाजमगात्स्वयंवरस्थम् ॥७६॥

Then finishing the usual duties of the morning, as enjoined in the Śāstras, he who had beautiful eyelashes dressed himself in a suitable attire with the help of his skilful valets, and repaired to the assembly of princes gathered in the Svayamvara hall. (76).

षष्ठः सर्गः ।

स तत्र मञ्चेषु मनोज्ञवेषान्सिंहासनस्थानुपचारवत्सु ।
वैमानिकानां मरुतामपश्यदाकृष्टलीलान्नरलोकपालान् ॥१॥

There, seated on thrones (raised) on ornamented daises, and arrayed in pleasing costumes, he saw the lords of men who appeared to have taken on the graces of Gods in their celestial cars. (1).

रतेर्गृहीतानुनयेन कामं प्रत्यर्पितस्वाङ्गमिवेश्वरेण ।
काकुत्स्थमालोकयतां नृपाणां मनो बभूवेन्दुमतीनिराशम् ॥२॥

The kings no longer hoped to win Indumati, as they saw Aja who seemed the God of Love, restored to his original form by Śiva, who had yielded to Rati's prayers. (2).

वदभर्निदिष्टमसौ कुमारः क्लृप्तेन सोपानपथेन मञ्चम् ।
शिलाविभङ्गं गराजशाबस्तुङ्गं नगोत्सङ्गमिवारोह ॥३॥

By a well-arranged stairway he mounted to the dais that the King of Vidarbha assigned to him, as ascends a lion's whelp over rocky ledges to gain a mighty mountain-summit. (3).

परार्ध्यवर्णस्तिरणोपपन्नमासेदिवान् रत्नवदासः सः ।
भूयिष्ठमासीदुपमेयकान्तिर्मयूरपृष्ठाश्रयिणा गुहेन ॥४॥

Then as he sat down on a jewelled throne spread with rich-hued tapestry, he very much resembled Kārttikeya in his splendour, when the latter mounts his peacock. (4).

तासु श्रिया राजपरम्परासु प्रभाविशेषोदयदुर्निरीक्ष्यः ।
सहस्रधात्मा व्यरुचद्विभक्तः पयोमुचां पङ्क्तिषु विद्युतेव ॥५॥

And Beauty diffusing her own self among those serried kings in a thousand ways shone like lightning among rows of clouds—a dazzling lustre which perplexed men's eyes. (5).

तेषां महार्हासनसंस्थितानामुदारनेपथ्यभृतां स मध्ये ।
रराज धाम्ना रघुसूनुरेव कल्पद्रुमाणामिव पारिजातः ॥६॥

And Raghu's son alone shone by his lustre amid those (kings) who were seated on gorgeous thrones, and were attired in splendid robes, as shines the Pārijāta amongst Heaven's trees. (6).

नेत्रव्रजाः पौरजनस्य तस्मिन्विहाय सर्वान्पतीन्निपेतुः ।

मदोत्कटे रेचितपुष्पवक्षा गन्धद्विपे तस्याद्वय द्विदेवाः ॥७॥

The eyes of the citizens forsook all other kings and rested on him; so leaving the flower-trees, the black bees swarm to a wild scent-elephant, whose temples are burst with ichor. (7).

अथ स्तुते बन्दिभिरन्वयज्ञः सोमार्कवंश्ये नरदेवलोके ।
संचारिते चागुरुसारयोनी धूपे समुत्सर्पति व्रजयन्ती ॥८॥

Now when the assembled monarchs, whose (royal) lineage was drawn from the Sun and the Moon, were glorified by bards acquainted with their genealogy, and the fumes of incense of the costliest aloes were spread all round and had curled up above the banners. (8).

पुरोपकण्ठोपवनाश्रयाणां कलापिनामुद्धतनृत्यहेतौ ।
प्रध्मातशङ्खे परितो दिगन्तास्तूर्यस्वने मूर्च्छति मङ्गलार्थे ॥९॥

And when the sounds of auspicious musical instruments including the blare of conchs floated all round to the ends of the quarters, so that the peacocks in the groves on the confines of the city started dancing wildly. (9).

मनुष्यवाह्यं चतुरस्रयानमध्यास्य कन्या परिवारशोभि ।
विवेश मञ्चान्तरराजमार्गं पतिवरा क्लृप्तविवाहवेष्टा ॥१०॥

Borne on a four-square litter by men, and shining amid her retinue, came the maiden clad in her wedding-vesture, and passed down the broad path between the rows of daises. (10).

तस्मिन्विधानातिशये विधातुः कन्यामये नेत्रशतैकलक्ष्ये ।
निपेतुरन्तःकरणं नरेन्द्रा देहैः स्थिताः केवलमासनेषु ॥११॥

That perfect workmanship of the creator—that maiden—the cynosure of a hundred eyes, drew to herself the hearts of the kings who with their bodies alone kept to their seats. (11).

तां प्रत्यभिव्यक्तमनोरथानां महीपतीनां प्रणयाग्रदूतयः ।
प्रवालशोभा इव पादपानां शृङ्गारचेष्टा विविधा बभूवुः ॥१२॥

And those kings, whose passion for her was clearly betrayed, showed their love by various arts—the first envoys of their love—like the beautiful sprouts of trees (showing the advent of spring-time). (12).

कश्चित्कराभ्यामुपगूढनालमालोलपत्राभिहतद्विरेफम् ।
रजोभिरन्तःपरिवेषबन्धि लीलारविन्दं भ्रमयांचकार ॥१३॥

One, holding in his hands a beautiful lotus by its stalk, twirled it round and round so that its moving petals struck the bees, and the pollen formed a circle inside it. (13).

विस्तस्तभंसादपरो विलासी रत्नानुविद्धाङ्गदकोटिलग्नम् ।
प्रालम्बमुत्कृष्य यथावकाशं निनाय साक्षीकृतचारुवक्त्रः ॥१४॥

His handsome face turned askant, another gallant, extricating his flower-wove garland caught on the ends of his jewelled armlets as it slipped from his shoulder, now put it in its place. (14).

आकुञ्चिताग्राङ्गुलिना ततोऽन्यः किञ्चित्समार्जितनेत्रशोभः ।
तिर्यग्दिसंसर्पिनखप्रभेण पादेन हैमं विलिलेख पीठम् ॥१५॥

Still another, whose beautiful eyes had fallen side-long, now traced lines on a golden foot-stool with his foot whose

toes were curved at their ends, so that the gleam of their nails flashed obliquely. (15).

निवेश्य वामं भुजमासनाथं तत्संनिवेशादधिकोन्नतांसः ।

कश्चिद्विवृतत्रिकभिन्नहारः सुहृत्समाभाषणतत्परोऽभूत् ॥१६॥

Another (prince) seemed to hold his friend in earnest talk, his left arm resting on half his seat, so that his shoulder was raised a little by that act, and his pearl-wreath rolled over the lower part of his back (spine) that was turned round. (16).

विलासिनीविभ्रमदन्तपत्रमापाण्डुरं केतकबर्हमन्यः ।

प्रियानितम्बोचितसंनिवेशैर्विपाटयामास युवा नखाग्रैः ॥१७॥

Another youth tore with the edge of his nails, that were accustomed to rest on his dear love's fair parts, a whitish Ketaka leaf—that graceful substitute for the ivory ear-ring of his beloved. (17).

कुशेशयाताम्रतलेन कश्चित्करेण रेखाध्वजलाञ्छनेन ।

रत्नाङ्गुलीयप्रभयानुविद्वानुदीरयामास सलीलमक्षान् ॥१८॥

With his hand, light-pink as lotus, and marked with banner-lines, another tossed up dice in sport, that were gleaming in the sheen of his bejewelled rings. (18).

कश्चिद्यथाभागमवस्थितेऽपि स्वसंनिवेशाद्व्यतिलङ्घिनीव ।

वज्राङ्गुगर्भाङ्गुलिरन्ध्रमेकं व्यापारयामास करं किरीटे ॥१९॥

And another, then, put one of his hands, the finger-intervals ablaze with diamonds, on his coronet, as if it had

slipped from its place, although it was in its right position. (19).

ततो नृपाणां श्रुतवृत्तवंशा पुं वत्प्रगल्भा प्रतिहाररक्षा ।

प्राक्संनिकर्षं मगधेश्वरस्य नीत्वा कुमारीमवदत्सुनन्दा ॥२०॥

Then Sunandā, the portress, who had the boldness of a male and had studied the careers and pedigrees of kings, first led the maiden to where the Lord of Magadha sat, and spoke to her. (20).

असौ शरण्यः शरणोन्मुखानामगाधसत्त्वो मगधप्रतिष्ठः ।

राजा प्रजारञ्जनलब्धवर्णः परंतपो नाम यथार्थनामा ॥२१॥

“Here is Parantapa, who well deserves the name, who rules in Magadha, a refuge of those that seek his protection, and who possesses great courage—a king whose prosperity is derived from his subjects’ satisfaction. (21).

कामं नृपाः सन्तु सहस्रशोऽन्ये राजन्वतीमाहुरनेन भूमिम् ।

नक्षत्रताराग्रहसंकुलापि ज्योतिष्मती चन्द्रमसैव रात्रिः ॥२२॥

Let there be thousand others who are kings; yet through him is the earth spoken of as ruled by a king; the night, though crowded by stars and constellations and planets, yet derives her light from the moon alone. (22).

क्रियाप्रबन्धादयमध्वराणामजस्रमाहूतसहस्रनेत्रः ।

शच्याश्रिरं पाण्डुकपोललम्बान्मन्दारशून्यानलकांश्चकार ॥२३॥

By constant performance of sacrifices, where Indra is always invited, he makes Śaci’s hair, falling over her pale cheeks, for long bereft of the Mandara flowers. (23).

अनेन चेदिच्छसि गृह्यमाणं पारिण वरेष्येन कुरु प्रवेशे ।
 प्रासादवातायनसंश्रितानां नेत्रोत्सवं पुष्पपुराङ्गनानाम् ॥२४॥

If thou desire him to take thy hand in marriage—he who is worthy of thy choice—then thou wilt delight the eyes of the dames of Puṣṭapura standing at the palace-casements at thy bridal entry.” (24).

एवं तयोक्ते तमवेक्ष्य किञ्चिद्विलसिदूर्वाङ्गमधूकमाला ।
 ऋजुप्रणामक्रिययैव तन्वी प्रत्यादिदेशं नमभाषमाणा ॥२५॥

When she had spoken, the fair (princess) looked at him, and made a simple bow, thus silently rejecting him, her wreath of Madhūka flowers, intertwined with *Durvā*, a shade displaced. (25).

तां सैव वेत्रग्रहणे नियुक्ता राजान्तरं राजसुतां निनाय ।
 समीरणोत्थेव तरङ्गलेखा पद्मान्तरं मानसराजहंसीम् ॥२६॥

Then the very same maid, appointed to hold the cane-staff of office, led the royal maid to a second king, as wind-stirred rippling wave on Mānasa brings a female swan from one lotus to another. (26).

जगाद चेनामयमङ्गनाथः सुराङ्गनाप्रार्थितयौवनधीः ।
 विनीतनागः किल सूत्रकारैरेन्द्रं पदं भूमिगतोऽपि भुङ्क्ते ॥२७॥

And to her she spoke, “Here is Aṅga’s Lord, whose youthful beauty is such that the heavenly nymphs have wooed him; his elephants, they say, are trained by masters who wrote about elephants, so that even on earth, he enjoys Indra’s position. (27).

अनेन पर्यासयताश्चुबिन्दून्मुक्ताफलस्थूलतमान्स्तनेषु ।

प्रत्यर्पिताः शत्रुविलासिनीनामुन्मुच्य सूत्रेण विनैव हाराः ॥२८॥

As he caused pearl-big tears to fall on the breasts of his foemen's wives, he seemed to offer them back their necklaces all unstrung, after having snapped them. (28).

निसर्गभिन्नास्पदमेकसंस्थमस्मिन्द्वयं श्रीश्च सरस्वती च ।

कान्त्या गिरा सूनृतया च योग्या त्वमेव कल्याणि तयोस्तृतीया ॥२९॥

Wealth and Learning, that by nature dwell apart, are both combined in him; and thou mayest be the third with them, by reason of thy loveliness, and thy truthful, sweet eloquence " (29).

अथाङ्गराजादवतार्य चक्षुर्याहीति जन्यामवदत्कुमारी ।

नासौ न काम्यो न च वेद सम्यग्द्रष्टुं न सा भिन्नरुचिर्हि लोकः ॥३०॥

"Go forward" said the royal maid to her mother's friend (Sunandā), turning away her eyes from Anṅa's Lord; not that he was not lovable nor did she lack the power to appreciate (merits); but people have different tastes. (30).

ततः परं दुष्प्रसहं द्विषद्भिर्नृपं नियुक्ता प्रतिहारभूमौ ।

निदर्शयामास विशेषदृश्यमिन्दुं नवोत्थानमिवेन्दुमस्य ॥३१॥

Thereafter she, whose duty it was to keep guard at the door, showed to Indumati another prince, the terror of his foes, who was exceedingly handsome as the new-risen moon. (31).

अवन्तिनाथोऽयमुदग्रबाहुर्विशालवक्षास्तनुवृत्तमध्यः ।

आरोप्य चक्रभ्रममुष्णतेजास्त्वष्ट्रेव यत्नोल्लिखितो त्रिभाति ॥३२॥

“This is Avanti’s Lord, long-armed, broad-chested, thin and round of waist, who looks like the Sun, that was put on the revolving (whet-stone) wheel by Viśvakarman and with effort polished. (32).

अस्य प्रयाणेषु समग्रशक्तेरप्रेसरेर्वाजिभिरुत्थितानि ।

कुर्वन्ति सामन्तशिखामणीनां प्रभाप्ररोहास्तमयं रजांसि ॥३३॥

During the expeditions of this (monarch) who is possessed of all regal powers, the dust that is raised by the horses in the van obscures the flashing lustre of the crest-gems of the neighbouring princes. (33).

असौ महाकालनिकेतनस्य वसन्नदूरे किल चन्द्रमौलेः ।

तमिस्त्रपक्षेऽपि सह प्रियाभिर्ज्योत्स्नावतो निर्विशति प्रदोषान् ॥३४॥

Not far from the moon-crested God, whose temple is at Mahākāla, he dwells, so that even through the dark fortnights, he with his loved queens takes joy in the moon-lit nights. (34).

अनेन यूना सह पार्थिवेन रम्भोरु कञ्चिन्मनसो रुचिस्ते ।

सिप्रातरङ्गानिलकम्पितासु विहर्तुं मुद्यानपरम्परासु ॥३५॥

O fair one, wilt thou not sport with this youthful monarch in fair groves that wave beneath the breezes from Sīprā’s rippling waters?” (35).

तस्मिन्नभिद्योतितबन्धुपद्मे प्रतापसंशोषितशत्रुपङ्के ।

बबन्ध सा नोत्तमसौकुमार्या कुमुद्वती भानुमतीव भावम् ॥३६॥

But this exquisitely delicate maiden did not fix her love on him, even as the night-lotus loves not the Sun, he

who caused his friends to bloom, as the Sun the day-lotuses, and dried up through his valour his enemies, as the Sun the mire through his intense heat. (36).

तामग्रतस्तामरसान्तराभामनूपराजस्य गुणैरनूनाम् ।

विधाय सृष्टिं ललितां विधातुर्जगाद भूयः सुदतीं सुनन्दा ॥३७॥

Sunandā then led her before Anūpa's lord, this lovely piece of the Creator's art, eminent for her virtues, fair as the interior of a lotus, and having fine teeth; and once more she addressed her (thus). (37).

सङ्ग्रामनिर्विष्टसहस्रबाहुरष्टादशद्वीपनिखातयूथः ।

अनन्यसाधारणराजशब्दो बभूव योगी किल कार्तवीर्यः ॥३८॥

"There (once) lived, as is well known, Kārtavīrya, a saint, who enjoyed his title of king undivided, who in battles possessed a thousand arms, and who planted sacrificial posts in the eighteen continents of the earth. (38).

अकार्यचिन्तासमकालमेव प्रादुर्भवञ्चापधरः पुरस्तात् ।

अन्तःशरीरेष्वपि यः प्रजानां प्रत्यादिदेशाविनयं विनेता ॥३९॥

This moral teacher, appearing with his bow before his subjects, the moment they thought of doing evil, chid away all sinful acts even from their minds. (39).

ज्याबन्धनिष्पन्दभुजेन यस्य विनिःश्वसद्वक्त्रपरम्परेण ।

कारागृहे निर्जितवासवेन लङ्केश्वरेणोषितमा प्रसादात् ॥४०॥

In whose prison languished the lord of Laṅkā, who had conquered (even) Indra, his hands rendered motion-

less by being bound by the bowstring, his many mouths, sighing till he favoured him. (40).

तस्यान्वये भूपतिरेष जातः प्रतीप इत्यागमवृद्धसेवी ।
येन श्रियः संश्रयदोषरूढं स्वभावलोलेत्ययशः प्रमृष्टम् ॥४१॥

In his line was born this king Pratīpa devoted to those who are very deeply learned in the Vedas, who has wiped away the reproach that Fortune is by nature fickle—a reproach that clings to Her through the fault of the person with whom She resides. (41).

आयोधने कृष्णगतिं सहायमवाप्य यः क्षत्रियकालरात्रिम् ।
धारां शितां रामपरश्वधस्य संभावयत्युत्पलपत्रसाराम् ॥४२॥

Having gained fire for ally in battle, he regards the keen edge of Rāma's battle-axe—the night of death for the warrior caste—as of no more strength than a lotus-petal. (42).

अस्याङ्गलक्ष्मीर्भव दीर्घबाहोर्माहिष्मतीवप्रणितम्बकाञ्चीम् ।
प्रासादजालैर्जलवेणिरम्यां रेवां यदि प्रेक्षितुमस्ति कामः ॥४३॥

Be thou the glory to adorn the lap of this long-armed (king), if thou lovest to look from the palace-casement at Revā's lovely stream spanning, like a girdle the hip, the rampart of the city of Māhiṣmatī." (43)

तस्याः प्रकामं प्रियदर्शनोऽपि न स क्षितीशो रुचये बभूव ।
शरत्प्रमृष्टाम्बुधरोपरोधः शशीव पर्याप्तकलो नलिन्याः ॥४४॥

Yet, this king for all his great beauty did not find favour with her, as the Moon, full with all her digits, and with the veil of clouds dispersed by autumn does not yet win grace from the lotus that woos the Sun. (44).

सा शूरसेनाधिपति सुषेणमुद्दिश्य लोकान्तरगीतकीर्तिम् ।

आचारशुद्धोभयवंशदीपं शुद्धान्तरक्षया जगदे कुमारी ॥४५॥

Then the maid who kept guard in the King's inner apartments spoke to her about Suṣeṇa, Lord of Sūrasena, whose fame is sung in the heavens—he who is the light of both the families (of his father and mother) that are pure by their holy conduct. (45).

नीपान्वयः पार्थिव एष यज्वा गुरुर्यमाश्रित्य परस्परेश ।

सिद्धाश्रमं शान्तमिवैतद्य सत्त्वं नैसर्गिकोऽप्युत्ससृजे विरोधः ॥४६॥

"This King is sprung from Nipa's race, a sacrificer in whom the virtues (of opposite nature) meet, waiving the strife that even Nature sets between them, as do wild animals, when they come to the peaceful grove of some great Saint. (46).

यस्यात्मगेहे नयनाभिरामा कान्तिहिमांशोरिव संनिविष्टा ।

हर्म्याग्रसंरुढतृणाङ्कुरेषु तेजोऽविषह्य रिपुमन्दिरेषु ॥४७॥

His loveliness spreads through his palace like moonlight delightful to the eye; while his irresistible fire blazes through his foeman's mansions whose roofs are overgrown with grass. (47).

यस्यावरोधस्तनचन्दनानां प्रक्षालनाद्वारिविहारकाले ।

कलिन्दकन्या मथुरां गतापि गङ्गोर्मिसंसक्तजलेव भाति ॥४८॥

As the sandal from the breasts of his queens, when sporting in water, is washed away, it appears as if the waves of the Ganges mingle with those of the Yamunā, even while the latter is flowing by Mathurā. (48).

त्रस्तेन ताक्ष्यात्किल कालियेन मणिं विसृष्टं यमुनोक्ता यः ।
वक्षःस्थलव्यापिरुचं दधानः सकौस्तुभं ह्येपयतीव कृष्णम् ॥४६॥

Wearing the gem, that irradiates his broad chest, and which, it is said, Kāliya presented him when he sought home in the river Yamunā through dread of Garuḍa, he almost shames Kṛṣṇa who wears his Kaustubha gem. (49).

संभाव्य भर्तारसमुं युवानं मृदुप्रवालोत्तरपुष्पशय्ये ।
सुन्दावने चैत्ररथादनूने निविश्यतां सुन्दरि योवनश्रोः ॥५०॥

Ah, fair maid, choose this young man for thy mate and then pass thy glorious youth rejoicing in Vṛndāvana, not less (fair) than Chaitraratha, couched upon flower-beds spread upon soft young leaves. (50).

अध्यास्य चाम्भःपृषितोक्षितानि शैलेयगन्धोनि शिलातलानि ।
कलापिनां प्रावृषि पश्य नृत्यं कान्तासु गोवर्धनकन्दरासु ॥५१॥

In the rainy season, reclining upon stone-slabs sprinkled with watery spray, and scented with Śaileya, thou mayest watch the peacocks dancing in the lovely caves of the Govardhana mountain." (51).

नृपं तमावर्तमनोज्ञनाभिः सा व्यत्यगादन्यवधर्भवित्री ।
महीधरं मार्गवशादुपेत स्रोतोवहा सागरगामिनीव ॥५२॥

But she, whose navel was lovely like an eddy (in the river-stream), passed the king, destined as she was to be another's bride, as a river passes by a mountain on her way to the ocean. (52).

अथाङ्गदाहिल्लभुजं भुजिष्या हेमाङ्गदं नाम कलिङ्गनाथम् ।
आसेदुषीं सादितशत्रुपक्षं बालामबालेन्दुमुखीं वभाषे ॥५३॥

Then as the fair maid, her face gleaming like the full moon, advanced to the King of Kalinga, Hemangadā by name, the destroyer of his foes, whose arms were clasped with armlets, the attendant maid spoke to her. (53).

असौ महेन्द्राद्रिसमानसारः पतिर्महेन्द्रस्य सहोदधेद्वच ।

यस्य क्षरत्सैन्यगजच्छलेन यात्रासु यातीव पुरो महेन्द्रः ॥५४॥

“Here is Mahendra’s King, Lord, too, of the great ocean, mighty as the Mahendra mountain, in whose expeditions the mountain Mahendra itself seems to lead (his host) under the guise of his army of streaming elephants. (54).

ज्याघातरेखे सुभुजो भुजाभ्यां बिभर्ति यश्चापभृतां पुरोगः ।

रिपुश्रियां साञ्जनबाष्पसेके बन्दीकृतानामिव पद्धती द्वे ॥५५॥

Chief among archers, this longarmed (prince) bears upon his arms two bowstring-scars, as if they are the two paths, sprinkled with tears mixed with collyrium, of his foeman’s Fortunes whom he had taken captive. (55).

यमात्मनः सद्यनि संनिकृष्टो मन्द्रध्वनित्याजितयामतूर्यः ।

प्रासादवातायनदृश्यबीचिः प्रबोधयत्यर्णव एव सुप्तम् ॥५६॥

The ocean, which is close (to his palace) so that its waves are visible from the palace-casements, and which by its deep roar renders the time-drum superfluous, wakes him sleeping in his palace. (56).

अनेन सार्धं विहराम्बुराशेस्तीरेषु तालीवनममंरेषु ।

द्वीपान्तरानीतलवङ्गपुष्परपाकृतस्वेदलवा मरुद्भिः ॥५७॥

palm-trees whisper, and where drops of sweat are removed by breezes that bring clove-flowers from different isles." (57).

प्रलोभिताप्याकृतिलोभनीया विदर्भराजावरजा तयंबम् ।
तस्मादपावर्तत दूरकृष्टा नीत्येव लक्ष्मीः प्रतिकूलदेवात् ॥५८॥

Tempted by her thus, Vidharbha's younger sister, whom beauty of form alone could please, turned away from him, as royal Fortune from a man though he may draw her far towards him by his statecraft, when fate is adverse. (58).

अथोरगाख्यस्य पुरस्य नाथं दौवारिकी देवसरूपमेत्य ।
इतश्चकोराक्षि विलोकयेति पूर्वानुशिष्टां निजगाद भोज्याम् ॥५९॥

Next, the door-keeper passed on to the Lord of the city, known by a serpent's name, a king of God-like appearance, and after calling her attention with the words "Look here, O Cakora-eyed" she thus addressed this princess of Bhoja. (59).

पाण्ड्योऽयमंसापितलम्बहारः क्लृप्ताङ्गरागो हरिचन्दनेन ।
आभाति बालातपरक्तसानुः सनिर्भरोद्गार इवाद्रिराजः ॥६०॥

"This is Pāṇḍu's lord, who with long pearl-wreaths hanging from his shoulders, and with red sandal smearing his person, looks like the lord of mountains with its peaks steeped in the first splendour of the Sun, and with torrents rushing down its slopes. (60).

विन्ध्यस्य संस्तम्भयिता महाद्रेनिःशेषपीतोऽभिस्तसिन्धुराजः ।
प्रीत्याश्वमेधावभूथार्द्रमूर्तेः सौस्नातिको यस्य भवत्यगस्त्यः ॥६१॥

The sage Agastya, who bowed the pride of the great mountain Vindhya, and drank up the entire Ocean and

then let it off, asked him, when at the end of the Aśvamedha sacrifice his body was wet through the concluding bath, if that rite was duly performed. (61).

अस्त्रं हरादाप्तवता दुरापं येनेन्द्रलोकावजयाय हृतः ।

पुरा जनस्थानविमर्दशङ्क्री संधाय लङ्काधिपतिः प्रतस्थे ॥६२॥

In days of yore, the haughty King of Laṅkā, fearing the destruction of Janasthāna when he started on his conquest of Indra's world, was fain to make peace with him who had won a missile from Hara which none else could secure. (62).

अनेन पाणौ विधिवद्गृहीते महाकुलीनेन सहोद गुर्वी ।

रत्नानुविद्वारणवमेखलाया दिवाः सपत्नी भव दक्षिणस्याः ॥६३॥

Duly wedded to him who is born of an illustrious family, thou wilt enjoy the earth's lofty position, and be co-wife with the Southern land, which the ocean, rich in pearls, clasps as by a waistband. (63).

ताम्बूलवल्लीपरिणद्धपूगास्वेलःलतालिङ्गितचन्दनासु ।

तमालपत्रास्तरणासु रन्तुं प्रसीद शश्वन्मलयस्थलीषु ॥६४॥

Be pleased ever to sport amid the natural sights of the Malaya mountain, where round the areca-palm the betel-vine encircles, the cardmom creepers clasp the Sandal-trees, and the Tamāla leaves cover the ground. (64).

इन्दीवरश्यामतनुर्नृपोऽसौ त्वं रोचनागौरवरीरयष्टिः ।

अन्योन्यशोभापरिवृद्धये वां योगस्तडितोयदयोरिवास्तु ॥६५॥

Dark like a blue lotus is he; and fair as Gorocana

is thy slim body: let each enhance by union other's beauty,
as do lightning and cloud. (65).

स्वसुविदर्भाधिपतेस्तदीयो तेभेऽन्तरं चेतसि नोपदेशः ।
दिवाकरादर्शनबद्धकोशे नक्षत्रनाथांशुरिवारविन्दे ॥६६॥

Her advice (however) did not enter the mind of that
sister of Vidarbha's lord, as the moon-beam does not
enter the lotus that stays close shut when the Sun is invi-
sible. (66).

संचारिणी दीपशिखेव रात्रौ यं यं व्यतीयाय पतिवरा सा ।
नरेन्द्रमार्गादट इव प्रपेदे विवर्णभावं स त भूमिपालः ॥६७॥

Now as the (maid), who was seeking her husband,
passed by each (suitor) King, that same turned pale, like
a wayside tower which sinks in gloom as the moving lamp-
flame passes it by at night. (67).

तस्यां रघोः सूनुरुपस्थितायां धृणीत मां नेति समाकुलोऽभूत् ।
वामेतरः संशयस्य बाहुः केयूरबन्धोच्छ्वसितैर्नुनोद ॥६८॥

And when she stood before Raghu's son, he was filled
with restlessness lest she should not elect him; but his right
arm, throbbing in that part where the armlet clasps it,
dispelled his fear. (68).

तं प्राप्य सर्वावयवानवद्यं व्यावर्ततान्योपगमात्कुमारी ।
न हि प्रकुलं सहकारमेत्य धृक्षान्तरं काङ्क्षति षट्पदाली ॥६९॥

Coming to him whom she found flawless in all his limbs,
the maiden stopped from going to any other prince; a
swarm of bees would not pass on to another tree, when it
has once found the mango in full flower. (69).

तस्मिन्समावेशितचित्तवृत्तिमिन्दुप्रभामिन्दुमतीमवेक्ष्य ।

प्रचक्रमे वक्तुमनुक्रमज्ञा सविस्तरं वाक्यमिदं सुनन्दा ॥७०॥

Then Sunandā, versed in the art of properly presenting an account, perceiving that Indumati who was bright as the moon, had set all her heart on him, started to give in detail the following account:- (70).

इक्ष्वाकुवंश्यः ककुदं नृपाणां ककुत्स्थ इत्याहितलक्षणोऽभूत् ।

काकुत्स्थशब्दं यत उन्नतेच्छाः श्लाघ्यं दधत्युत्तरकोसलेन्द्राः ॥७१॥

In Ikṣvāku's line, Kakutstha was born, a King among Kings, who was eminent for his virtues; from him the high-souled lords of Uttara Kosala derive their proud title "Kākutstha". (71).

महेन्द्रमास्थाय महोक्षरूपं यः संयति प्राप्तपिनाकिलीलः ।

चकार बाणैरसुराङ्गनानां गण्डस्थलीः प्रोषितपत्रलेखाः ॥७२॥

Riding Mahendra in battle, who then assumed a bull's form, and thus looking like the God Śiva, he made, by his arrows, the demons' wives give up the ornamental paintings on their beautiful cheeks. (72).

ऐरावतास्फालनविश्लथं यः संघट्टयन्नङ्गदमङ्गदेन ।

उपेयुषः स्वामपि मूर्तिमग्र्यामर्धासनं गोत्रभिदोऽधितष्ठौ ॥७३॥

And with his armlet touching Indra's own, loosed by his stroking of Airāvata, he shared an equal seat with him, even when the latter had assumed his own noble form. (73).

जातः कुले तस्य किलोत्कीर्तिः कुलप्रदीपो नृपतिर्दिलीपः ।

अतिष्ठदेकोनशतकृतुत्वे शकास्यस्यारविति वृत्तये यः ॥७४॥

In his line sprang Dilipa, of wide renown, the radiant lamp of the race, who, to calm the jealousy of Indra, stopped short when wanting one to complete (the full tale of) a hundred sacrifices. (74).

यस्मिन्महीं शासति वाणिनीनां निद्रां विहारार्धपथे गतानाम् ।

वातोऽपि नास्त्रं सयदंशुकानि को लम्बयेदाहरणाय हस्तम् ॥७५॥

While he was ruler of the earth, even the very breeze dared not disturb the skirts of drunken women who sank to sleep on the road when half-way they had strayed to the place of enjoyment; far less dared any one to extend his hand for theft. (75).

पुत्रो रघुस्तस्य पदं प्रशास्ति महाक्रतोर्विश्वजितः प्रयोक्ता ।

चतुर्दिगार्वाजितसंभृतां यो मृत्पात्रशेषामकरोद्विभूतिम् ॥७६॥

His son Raghu now rules his dominions who (late) performed the Viśvajit sacrifice, and reduced his wealth, gathered up from earth's four quarters and increased, to the residue of an earthen vessel. (76).

आरूढमद्रोनुदधीन्वितीर्णं भुजंगमानां वसतिं प्रविष्टम् ।

ऊर्ध्वं गतं यस्य न चानुबन्धि यशः परिच्छेत्तुमियत्तयालम् ॥७७॥

His renown cannot be measured; it has scaled the mountains, crossed the seas, passed into the nether world, the place of serpents, has risen to Heaven, and is growing without cessation. (77).

असौ कुमारस्तमजोऽनुजातस्त्रिविष्टपस्येव पतिं जयन्तः ।

गुर्वी घुरं यो भुवनस्य पित्रा घुर्येण दम्यः सहस्रं विभति ॥७८॥

This prince Aja was born to him, as ayanta was born
CC-O. Prof. Satya Vrat Shāstri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

to the Lord of Heaven; and with his sire he bears the heavy yoke of governing the world, as a bull-calf might share a yoke with one who is accustomed to the task. (78).

कुलेन कान्त्या वयसा नवेन गुणैश्च तैस्तैर्विनयप्रधानैः ।

त्वमात्मनस्तुल्यममुं वृणीष्व रत्नं ससागच्छतु काञ्चनेन ॥७९॥

Choose him, thy peer in lineage, beauty, youth, and in all virtues of which modesty is the chief; ah, let the gem be set in gold. (79).

ततः सुनन्दावचनावसाने लज्जां तनूकृत्य नरेन्द्रकन्या ।

दृष्ट्वा प्रसादामलया कुमारं प्रत्यग्रहीत्संदरणलज्जेव ॥८०॥

Then as Sunandā ceased, the royal maid dropped some of her coyness, and accepted him by her glance bright with pure joy, as by the wedding-wreath that marks a bride's self-choice. (80).

सा यूनि तस्मिन्नभिलाषबन्धं शशाक शालीनतया न वक्तुम् ।

रोमाञ्चलक्ष्येण स गात्रयाष्टि भित्त्वा निराक्रामदरालकेश्याः ॥८१॥

Modesty restrained her tongue from speaking of her ardent love for the young (prince); but it broke through the slender form of that curly-haired damsel and became manifest under the guise of her hair standing on their end. (81).

तथागतायां परिहासपूर्वं सख्यां सखी वेत्रभृदावभाषे ।

आर्ये व्रजामोज्यत इत्यथैनां वधूरसूयाकुटिलं ददर्श ॥८२॥

Finding her friend in that state, her companion, the door-keeper, chaffing her said "Gracious Lady, now pass

we to others !" whereupon the bride looked askance at her in anger. (82).

सा चूर्णगौरं रघुनन्दनस्य धात्रीकराम्यां करभोपमोरुः ।

आसञ्जयामास यथाप्रदेशं कण्ठे गुणं मूर्तमिवानुरागम् ॥८३॥

That fair one then caused the wedding-wreath, red-gleaming with the auspicious powder, to be properly laid on the neck of Raghu's son, by the hands of her nurse, as if it was the very embodiment of her love (for him). (83).

तया स्रजा मङ्गलपुष्पमय्या विशालवक्षःस्थललम्बया सः ।

अमंस्त कण्ठार्पितबाहुपाशां विदर्भराजावरजां वरेण्यः ॥८४॥

With that wreath of auspicious flowers hanging on his wide chest, that excellent (prince) felt as though he was clasped round the neck by the delicate arms of the younger sister of Vidarbha's Lord. (84).

शशिनमुपगतेयं कौमुदी मेघमुक्तं

जलनिधिमनुरूपं जहनुकन्यावतीर्णा ।

इति समगुणयोगप्रीतयस्तत्र पौराः

श्रवणकटुं नृपाणामेकवाक्यं विवन्तुः ॥८५॥

"Here is moon-light won back by the cloud-free Moon! Jahnu's daughter unites with her fit mate, the (wide) ocean !" Loud thus the citizens cried in one unanimous shout, harsh to the ears of the kings—the citizens who joyed to find these of equal virtues now fitly joined together. (85).

प्रमुदितवरपक्षमेकतस्तत्क्षितिपतिमण्डलमन्यतो वितानम् ।

उषसि सर इव प्रफुल्लपद्मं कुमुदवनप्रतिपन्ननिद्रमासीत् ॥८६॥

That circle of Kings, with the bridegroom's party beaming in joy on one side, and the rest sunk in gloom on the other side, presented the appearance of a lake at dawn where the day-lotuses fully expand in one part, while the lotuses that open to the moon are sealed up in another part. (86).

सप्तमः सर्गः

अथोपयन्त्रा सहृशेन युक्तां स्कन्देन साक्षादिव देवसेनाम् ।
स्वसारमादाय विदर्भनाथः पुरप्रवेशाभिमुखो बभूव ॥१॥

Vidarbha's king now prepared to enter the city along with his sister, who was now united to a worthy bridegroom, like Devasenā herself mated with Skanda. (1).

सेनानिवेशान्पृथिवीक्षितोऽपि जग्मुर्विभातग्रहमन्दभासः ।
भोज्यां प्रति व्यर्थमनोरथत्वाद्रूपेषु वैषेषु च साम्यसूयाः ॥२॥

Pale like planets when the day begins, the (rival) kings now repaired to their camps, scorning their (own) beauty and dress, through the frustration of their hopes with regard to the princess of Bhoja. (2).

सान्निध्ययोगात्किल तत्र शच्याः स्वयंवरक्षोभकृतामभावः ।
काकुत्स्थमुद्बिश्य समत्सरोऽपि शशाम तेन क्षितिपाललोकः ॥३॥

But verily through the presence of Śacī at the place, there was none present who would disturb the ceremony of the maiden's choice; so, that, although the princes were envious of Kakutstha, they remained quiet. (3).

तावत्प्रकीर्णाभिनवोपचारमिन्द्रायुधद्योतिततोरणाङ्गम् ।

वरः स वध्वा सह राजमार्गं प्राप ध्वजच्छायनिवारितोष्णम् ॥४॥

Now came the bridegroom on with his bride, to the royal road adorned wholly with fresh decorations, and marked by archways that flashed like rainbows, while shading banners kept away the heat. (4).

ततस्तदालोकनतत्पराणां सौधेषु चामीकरजालवत्सु ।

बभूवुरित्थं पुरसुन्दरीणां त्यक्तान्यकार्याणि विचेष्टितानि ॥५॥

The bright ladies of the city, occupied themselves in the following manner, nor heeded other work in their eagerness to behold him from their mansions having golden lattices. (5).

श्रालोकमार्गं सहसा व्रजन्त्या कयाचिदुद्वेष्टनवान्तमाल्यः ।

बन्धुं न संभावित एव तावत्करेण रुद्धोऽपि च केशपाशः ॥६॥

One in hot haste ran to reach the lattice, when the flower-wreath dropped from her loosened tresses; and although she held them up in her hands, she never thought of binding them, till she reached the place. (6).

प्रसाधिकालम्बितमग्रपादमाक्षिप्य काचिद् ब्रवरागमेव ।

उत्सृष्टलीलागतिरागवाक्षादलक्तकाङ्क्षां पदवीं ततान ॥७॥

Another snatched away her forefoot held by her handmaid, even while dripping with paint, and giving up her graceful gait, traced a line of foot-steps in red lac as far as the window. (7).

विलोचनं दक्षिणमञ्जनेन संभाव्य तद्विचलितवामनेत्रा ।

तथैव वातायनसंनिकर्षं ययौ शलाकामपरा बहन्ती ॥८॥

Another, having adorned her right eye with collyrium, and leaving the other bare, went, in that very state, near the window, holding the painting-stick in her hand. (8).

जालान्तरप्रेषितदृष्टिरन्या प्रस्थानभिन्ना न बबन्ध नीवीम्
नाभिप्रविष्टाभरणप्रभेरा हस्तेन तस्थावबलम्ब्य दासः ॥६॥

Another, looking through the window, did not tie the knot of her garment which got loose by her (sudden) movement; but held up her dress with one hand the gleam of whose ornaments irradiated her navel. (9).

अर्धाञ्चिता सत्वरमुत्थितायाः पदे पदे दुर्निमित्ते गलन्ती ।
कस्याश्चिदासीद्वशना तदानीमङ्गुष्ठमूलार्पितसूत्रशेषा ॥१०॥

The girdle of still another lady, who rose in haste, which was only half-strung, had its jewels dropping down at each ill-measured step, so that in the end what remained of it was the bare thread fastened round the root of the big toe (of her foot). (10).

तासां मुखैरासवगन्धगर्भैर्व्याप्तान्तराः सान्द्रकुतूहलानाम् ।
विलोलनेत्रभ्रमरैर्गवाक्षाः सहस्रपत्राभरणा इवासन् ॥११॥

Crowded with the wine-scented faces of those ladies who were filled with intense curiosity, and whose glancing eyes shone like bees, those casements looked as if they were decked with so many lotuses. (11).

ता राघवं दृष्टिभिरापिबन्त्यो नार्यो न जग्मुर्विषयान्तराणि ।
तथा हि शेषेन्द्रियवृत्तिरासां सर्वात्मना चक्षुरिव प्रविष्टा ॥१२॥

As with their eyes, those (fair) ladies drank in (the charms of) Raghu's son, they scarcely heeded any other

objects; so that all their senses seemed to be merged and lost in (the sense of) sight. (12).

स्थाने वृता भूपतिभिः परोक्षैः स्वयंवरं साधुममस्त भोज्या ।
पद्मेव नारायणमन्यथासौ लभेत कान्तं कथमात्मतुल्यम् ॥१३॥

It was but proper that the Bhoja princess, although wooed by unknown kings, yet deemed self-choice as best for her; how else could she have found an equal mate, as Lakṣmī found Nārāyaṇa? (13).

परस्परेण स्पृहणीयशोभं न चेदिदं द्वन्द्वमयोजयिष्यत् ।
अस्मिन्द्वये रूपविधानयत्नः पत्युः प्रजानां वितथोऽभविष्यत् ॥१४॥

If the Lord of Creation had not united this couple, possessed of a beauty which each one of them well might envy, then his efforts in dowering them with such (exquisite) beauty would have been all in vain. (14).

रतिस्मरौ नूनमिमावभूतां राज्ञां सहस्रेषु तथा हि बाला ।
गतेयमात्मप्रतिरूपमेव मनो हि जन्मान्तरसङ्गतिज्ञम् ॥१५॥

Surely they must be Rati and the God of Love; for among thousand kings she only chose one who was her equal; verily the mind is conscious of the companionship of a former birth. (15).

इत्युद्गताः पौरवधूमुखेभ्यः शृण्वन्कथाः श्रोत्रसुखाः कुमारः ।
उद्भासितं मङ्गलसंविधाभिः संबन्धिनः सद्यः समाससाद ॥१६॥

Hearing these words, pleasing to the ears, spoken by the ladies of the city, the prince now arrived at the mansion of his relative, all decked with auspicious preparations. (16).

ततोऽवतीर्याशु करेणुकायाः स कामरूपेश्वरदत्तहस्तः ।

वदभर्निर्दिष्टमथो विवेश नारीमनांसीव चतुष्कमन्तः ॥१७॥

Then quickly alighting from the she-elephant, and held by the hand by the Lord of Kāmarūpa, he entered the inner quadrangle pointed out by Vidarbha's Lord, as if he entered the hearts of ladies. (17).

महार्हसिंहासनसंस्थितोऽसौ सरत्नमर्घ्यं मधुपर्कमिश्रम् ।

भोजोपनीतं च दुकूलयुग्मं जग्राह सार्धं वनिताकटाक्षैः ॥१८॥

Seated on a costly throne, he accepted the welcome offerings which contained jewels, and were mixed with Madhuparka, as also a pair of silken garments presented by the Bhoja King, along with the side-long glances of the ladies. (18).

दुकूलवासाः स वधूसमीपं निन्ये विनीतैरवरोधपक्षैः ।

वेलासकाशं स्फुटफेनराजिनंबैरुदन्वानिव चन्द्रपादैः ॥१९॥

Glad in silk he was now led to his bride by the well-disciplined guards of the inner apartments of the palace, as (the wave of) the ocean with its clear crest of foam, is led to the shore-line by the new rays of the moon. (19).

तत्रार्चितो भोजपतेः पुरोधा हुत्वाग्निमाज्यादिभिरग्निकल्पः ।

तमेव चाधाय विवाहसाक्ष्ये वधूवरौ संगमयांचकार ॥२०॥

There Bhoja's revered priest, who shone like fire, duly offered ghee and other materials to the fire, and holding it as witness of the wedding, joined the bridegroom with the bride. (20).

हस्तेन हस्तं परिगृह्य बध्वाः स राजसूनुः सुतरां चकासे ।
अनन्तराशोकलताप्रवालं प्राप्येव चूतः प्रतिपल्लवेन ॥२१॥

Clasping the bride's hand in his, the prince gained greater lustre, as when a mango clasps with its sprout the tendril of the Aśoka plant hard by. (21).

आसीद्वरः कण्टकितप्रकोष्ठः स्वन्नाङ्गुलिः संववृते कुमारी ।
तस्मिन्द्वये तत्क्षणमात्मवृत्तिः समं विभक्तेव मनोभवेन ॥२२॥

On the bridegroom's forearm the hair stood erect; while the bride's fingers were moist with sweat; so that it appeared as if love's self was divided equal between the two, at that moment. (22).

तयोरपाङ्गप्रतिसारितानि क्रियासमापत्तिनिर्वर्तितानि ।
ह्योयन्त्रणामानशिरे मनोज्ञामन्योन्यलोलानि विलोचनानि ॥२३॥

And their eyes now darting to their corners, and now averted when by chance their glance mingled, underwent a sweet constraint through bashfulness, in their eagerness to behold one another. (23).

प्रदक्षिणप्रक्रमणात्कुशानोरुदक्षिणस्तन्मिथुनं चकासे ।
मेरोरुपान्तेष्विव वर्तमानमन्योन्यसंसक्तमहस्त्रियामम् ॥२४॥

As round the blazing fire they circled to the left, the two beamed like night and day commingled, when coursing round the skirts of mountain Meru. (24).

नितम्बगुर्वी गुरुणा प्रयुक्ता बधूविधातृप्रतिभेन तेन ।
चकार सा मत्तचकोरनेत्रा लज्जावती लाजविसर्गमग्नौ ॥२५॥

(Then) at the command of the Priest, Brahmā's peer,

the modest bride, heavy-hipped, and possessed of eyes that resembled those of an impassioned partridge, threw into the fire her offering of fried grain. (25).

हविः शमीपल्लवलाजगन्धी पुण्यः कृशानोरुदियाय धूमः ।
कपोलसंसर्पशिखः स तस्या मुहूर्तकर्णोत्पलतां प्रवेदे ॥२६॥

And there rose from the fire the holy smoke, bearing the smell of oblations, cassia-shoots and fried grain, which, with its crest passing over her cheeks, appeared for a space like a dark-blue lotus adorning her ear. (26).

तदञ्जनक्लेदसमाकुलाक्षं प्रम्लानबीजाङ्कुरकर्णपूरम् ।
वधूमुखं पाटलगण्डलेखमाचारधूमग्रहणाद्वभूव ॥२७॥

And through inhaling the smoke, as was the custom, the face of the bride had its cheeks all red, the barley-sprouts worn as ear-ornaments, withered away, and eyes troubled by the melting collyrium. (27).

तौ स्नातकबन्धुमता च राज्ञा पुरंध्रिभिश्च क्रमशः प्रयुक्तम् ।
कन्याकुमारी कनकासनस्थावार्द्राक्षितारोपणमन्वभूताम् ॥२८॥

Seated on their golden throne, the princely pair now received the moist rice-grains, which the householders, then the King and his kinsmen, and the matrons threw over them in order. (28).

इति स्वसुभोजकुलप्रदीपः संपाद्य पाणिग्रहणं स राजा ।
महीपतीनां पृथगर्हणार्थं समादिदेशाधिकृतानधिभ्योः ॥२९॥

Thus having finished his sister's marriage-rite, the King, the lamp of the Bhoja race, more glorious than ever, directed his officers to honour the (suitor) kings severally. (29).

लिङ्गैर्मुदः संवृतविक्रियास्ते हृदाः प्रसन्ना इव गूढनकाः ।

वैदर्भमामन्त्र्य ययुस्तदीयां प्रत्यर्प्य पूजामुपदाद्यलेन ॥३०॥

Covering their malice under the external signs of joy, and thus resembling placid lakes that hide the alligators inside them, they bade farewell to Vidarbha's Lord, and departed, requiting with (wedding) presents, the honour he had done them. (30).

स राजलोकः कृतपूर्वसंविदारम्भसिद्धौ समयोपलभ्यम् ।

आदास्यमानः प्रमदामिषं तदावृत्य पन्थानमजस्य तस्यौ ॥३१॥

Those kings, who had preconcerted a plan for the accomplishment of their purpose, stood besetting the road whereby Aja must go, desiring to seize that coveted object viz. the woman, whom they would secure at the proper moment. (31).

भर्तापि तावत्क्रथकैशिकानामनुष्ठितानन्तरजाविवाहः ।

सत्त्वानुरूपाहरणीकृतश्रीः प्रास्थापयद्राघवमन्वगान्च ॥३२॥

In the meanwhile, the king of Krathakaisika, having finished his younger sister's marriage-rite and having given a dowry befitting the nobility of his heart, set Raghu's son on his journey home, and himself followed (32).

तिव्रस्त्रिलोकप्रथितेन सार्धमजेन मार्गे वसतीरुषित्वा ।

तस्मादपावर्तत कुण्डिनेशः पर्वत्यये सोम इदोष्णरश्मेः ॥३३॥

Three nights this Lord of Kundina passed on the way with Aja, renowned in the three worlds, and then left him,

as the Moon the Sun, at the end of their conjunction. (33).

प्रमन्यवः प्रागपि कोसलेन्द्रे प्रत्येकमात्तस्वतया बभूवुः ।

अतो नृपाद्वक्षमिरे समेताः स्त्रीरत्नलाभं न तदात्मजस्य ॥३४॥

Every one of the kings was already incensed against Kosala's Lord who had deprived them of their possessions; so now uniting, they could not bear to see his son winning this gem of a woman. (34).

तमुद्वहन्तं पथि भोजकन्यां रुरोध राजन्यगणः स दृप्तः ।

बलिप्रदिष्टां श्रियमाददानं त्रैविक्रमं पादमिवेन्द्रशत्रुः ॥३५॥

That haughty band of kings obstructed him on the way, while he was taking with him the Bhoja princess, as Indra's enemy (Prahlaḍa) opposed Viṣṇu's step when accepting the wealth that Bali gave him. (35).

तस्याः स रक्षार्थमनल्पयोधमादिश्य पित्र्यं सचिवं कुमारः ।

प्रत्यग्रहीत्पार्थिववाहिनीं तां भागीरथीं शोण इवोत्तरंगः ॥३६॥

Having directed a trustworthy (hereditary) counsellor with a large number of warriors to guard her, the prince dashed on the ranks of those (hostile) kings, like Śoṇa with his rising billows, smiting the Ganges. (36).

पत्तिः पदार्ति रथिनं रथेशस्तुरङ्गसादी तुरगाधिरूढम् ।

यन्ता गजस्याम्यपतद्गजस्थं तुल्यप्रतिद्वन्दि बभूव युद्धम् ॥३७॥

Foot to foot, car to car, horse to horse, and elephant to elephant—thus fought warriors that battle in which the antagonists were equally matched. (37).

नदत्सु तूर्येष्वविभाष्यवाचो नोदीरयन्ति स्म कुलोपदेशान् ।

बाणशरैरेव परस्परस्य नामोजितं चापभृतः शशिसुः ॥३८॥

And as the clarions brayed, the archers did not announce their names; for their voices were scarcely audible; but by the letters, inscribed on their shafts, they made known to each other their lofty titles. (38).

उत्थापितः संयति रेणुरश्वैः सान्द्रीकृतः स्यन्दनवंशचक्रैः ।

विस्तारितः कुञ्जरकण्ठांतालैर्नेत्रक्रमेणोपररोध सूर्यम् ॥३९॥

The dust of battle, stirred by the horses, thickened by the wheels of a multitude of chariots, and spread by the flapping ears of elephants, veiled the Sun in the manner of an awning. (39).

मत्स्यध्वजा वायुवशाद्विदीर्णैर्मुलैः प्रवृद्धध्वजिनोरजांसि ।

बभुः पिबन्तः परमार्थमत्स्याः पर्याविलानीव नवोदकानि ॥४०॥

The fish-shaped pennons, whose mouths were rent by the wind, devoured the growing dust raised by the hosts, so that they looked like real fishes drinking fresh muddy water. (40).

रथो रथाङ्गध्वनिना विजङ्गे विलोलघण्टाक्वणितेन नागः ।

स्वभर्तृनामग्रहणाद्बभूव सान्द्रे रजस्यात्मपरावबोधः ॥४१॥

In that thick dust, the noise of wheels proclaimed the chariot, tinkling of dangling bells betrayed the elephants; while friend and foe were only known from shouted names of chiefs. (41).

आवृण्वतो लोचनमार्गमाजौ रजोऽन्धकारस्य विजृम्भितस्य ।

शस्त्रक्षताश्चद्विपवीरजन्मा बालारुणोऽभूद्भधिरप्रवाहः ॥४२॥

The blood that streamed from horses, elephants, and

warriors shone as the morning Sun in the darkness of dust that grew intense in the strife, and hemmed in the field of men's vision. (42).

लच्छिन्नमूलः क्षतजेन रेणुस्तस्थोपरिष्ठात्पवनावधूतः ।

अङ्गारशेषस्य हुताशनस्य पूर्वोत्थितो धूम इवावभासे ॥४३॥

The dust, whose root the blood had cut, and which was blown about over it (the blood), looked like smoke that had streamed up before the fire had been reduced to glowing cinders. (43).

प्रहारमूच्छापिगमे रथस्था यन्तनुपालभ्य निर्वर्तिताश्वान् ।

यैः सादिता लक्षितपूर्वकेतूस्तानेव सामर्षतया निजघ्नुः ॥४४॥

Car-borne heroes, waking from their swoon that was caused by blows, rebuked their drivers, and turning their horses, angrily smote those (very warriors) who gave them wounds, recognizing them by their pennons previously marked. (44).

अप्यर्धमार्गे परबाणलूना धनुर्भूतां हस्तवतां वृथक्ताः ।

संप्रापुरेवात्मजवानुवृत्त्या पूर्वार्धभागैः फलिभिः शरव्यम् । ४५॥

Now skilful archer's shafts, though split in mid-flight by enemy's darts, yet reached their aims, with their barbed fore-halves, through the continuity of their speed. (45).

आधोरणानां गजसंनिपाते शिरांसि चक्रं निशितैः क्षुराग्रैः ।

हुतान्यपि श्येननखाग्रकोटिव्यासक्तकेशानि धिरेण पेतुः ॥४६॥

In the elephant-fight, the heads of drivers, smit off by razor-keen quoits, dropped down after a while, having been caught up by the hair in the pointed extremities of hawks' talons. (46).

पूर्वं प्रहर्ता न जघान भूयः प्रतिप्रहाराक्षममश्वसादी ।

तुरङ्गमस्कन्धनिषण्णदेहं प्रत्याश्वसन्तं-रिपुमाचकाङ्क्ष ॥४७॥

A horseman, who was the first to strike, did not again strike his foe so long as he was unable to return the blow, but waited until the latter woke from his swoon, his body reclined on his horse's neck. (47).

तनुत्यजां वर्मभृतां विकोशंबृंहत्सु दन्तेष्वसिभिः पतद्भिः ।

उद्यन्तमग्निं शमयांबभूवुर्गजा विविग्नाः करशीकरैण ॥४८॥

And as the naked swords of mailed warriors, fighting desperately, fell upon the huge tusks of elephants, (sparks of) fire rose which the frenzied elephants quenched with water sprayed from their trunks. (48).

शिलीमुखोत्कृत्तशिरःफलाढ्या च्युतैः शिरस्त्रैश्चषकोत्तरेव ।

रणक्षितिः शोणितमद्यकुल्या रराज मृत्वोरिव पानभूमिः ॥४९॥

Like Death's drinking-booth showed that field of battle abounding in the shaft-severed skulls for fruit, the fallen helmets for beakers, and blood for streams of wine. (49).

उपान्तयोर्निष्कुषितं विहंगैराक्षिप्य तेष्यः पिशितप्रियापि ।

केयूरकोटिक्षततालुदेशा शिवा भुजच्छेदमपाचकार ॥५०॥

A female jackal snatched from birds a broken arm, which was pecked at the extremity by them; but she flung it away, although fond of flesh, as the roof of her jaw was hurt by the end of the armlet (worn on the arm). (50).

कश्चिद्द्विषत्त्वङ्गहतोत्तमाङ्गः सद्यो विमानप्रभुतामुपेत्य ।

वामाङ्गसंसक्तमुराङ्गनः स्वं नृत्यत्कबन्धं समरे ददर्श ॥५१॥

A certain (hero), when his foeman's sword had severed his head, that very instant found himself the master of a celestial car, with a heavenly nymph clinging to his left side, and saw his (lifeless) trunk dancing on the battleplain. (51).

अन्योन्यसूतोन्मथनादभूतां तावेव सूतौ रथिनौ च कौचित् ।
व्यश्वौ गदाव्यायतसंप्रहारौ भग्नायुधौ बाहुविमर्दनिष्ठौ ॥५२॥

Two other warriors, finding that each had slaughtered the other's driver, themselves became both drivers and car-borne heroes; when their horses were dead, they fought long with their maces; and when these were broken they closed in a hand-to-hand scuffle which ended in their death. (52).

परस्परेण क्षतयोः प्रहर्त्रोरुक्रान्तवार्योः समकालमेव ।
अमर्त्यभावेऽपि कयोश्चिदासीदेकाप्सरःप्राथितयोर्विवादः ॥५३॥

The other heroes, who, having struck each other, breathed their last at the same moment, yet renewed their fight, even in their immortal state, being suitors to the same heavenly nymph. (53).

व्यूहावुभौ तावितरेतरस्माद्भुङ्क्षु जयं चापतुरव्यवस्थम् ।
पश्चात्पुरोमारुतयोः प्रवृद्धौ पर्यायवृत्त्येव महार्णवोर्मौ ॥५४॥

The two rival hosts swayed between victory and defeat over one another like ocean's waves that alternately swell when driven by contrary winds. (54).

परेण भग्नेऽपि तले महौजा ययावजः प्रत्यरिसैन्यमेव ।
धूमो निवर्त्येत समीरणेन यतरतु कक्षस्तत एव वह्निः ॥५५॥

The mighty Aja rushed at the opposing host, although they had worsted his army: wind may repel smoke, but fire will assuredly reach straw. (55).

रथी निषङ्गो कवची धनुष्मान्दृप्तः स राजन्यकमेकवीरः ।

निवारयामास महावराहः कलक्षयोद्भवुत्तमिवारण्वाम्भः ॥५६॥

That high-spirited peerless hero, car-borne and mail-clad, with his bow and quiver, repelled the kingly host, like the great boar the waves of the ocean that overflowed the shores at the end of an aeon. (56).

स दक्षिणं तूणमुखेन वामं व्यापारयन्हस्तमलक्ष्यताजो ।

आकर्णकृष्टा सकृदस्य योद्धुर्मीर्वीव बाणान्मुषुवे रिपुघ्नान् ॥५७॥

He was seen on the battlefield deftly moving his right hand at the mouth of his quiver; while the string of the bow stretched but once upto this warrior's ear, seemed to produce the arrows that killed his enemies. (57).

स रोषदष्टाधिकलोहितोष्ठैर्व्यक्तोर्ध्वरेखा भ्रुकुटीर्वहद्भिः ।

तस्तार गां भल्लनिकृत्तकण्ठैर्हुंकारगर्भैर्द्विषतां शिरोभिः ॥५८॥

He strewed the battle-field with the heads of his enemies, severed from the neck by his Bhalla arrows,— the heads which had their lips more red as they were bitten in anger, which bore frowns whose upward lines were clearly seen, and which still had the sounds of defiance within them. (58).

सर्वैर्बलाङ्गैर्द्विरदप्रधानैः सर्वायुधैः कङ्कटभेदिभिश्च ।

सर्वप्रयत्नेन च भूमिपालास्तस्मिन्प्रजह्युर्धुंघि सर्व एव ॥५९॥

With every kind of force, among which elephants

were the chief, with every kind of weapon that could penetrate armours and with all their might, all those kings fell on him. (59).

सोऽस्त्रव्रजैश्छन्नरथः परेषां ध्वजाग्रमात्रेण बभूव लक्ष्यः ।
नीहारमग्नौ दिनपूर्वभागः किञ्चित्प्रकाशेन विवस्वतेव ॥६०॥

As volleys of missiles veiled his chariot, the top of his pennon alone betrayed his presence, as the dimly shining Sun shows the mist-veiled morning. (60).

प्रियंवदात्प्राप्तमसौ कुमारः प्रायुङ्क्त राजस्वधिराजसूनुः ।
गान्धर्वमस्त्रं कुसुमास्त्रकान्तः प्रस्वापनं स्वप्ननिवृत्तलौल्यः ॥६१॥

Then the prince, this son of a universal sovereign, fair as the God of Love, and ever vigilant, now launched at the kings that sleep-compelling missile, which, presided over by Gandharvas, was given to him by Priyamvada (61).

ततो धनुष्कर्षणमूढहस्तमेकांसपर्यस्तशिरस्त्रजालम् ।
तस्थौ ध्वजस्तम्भनिषण्णदेहं निद्राविधेयं नरदेवसैन्यम् ॥६२॥

Struck to sleep, the kings' armed host stood powerless to draw the bow with their hands, the helmets swerving to one shoulder, while they leaned against the staves of their flags. (62).

ततः प्रियोपात्तरसेऽधरोष्ठे निवेश्य दध्मौ जलजं कुमारः ।
तेन स्वहस्तार्जितमेकवीरः पिबन्त्यशो मूर्तमिवावभासे ॥६३॥

Then the prince placed on his lower lip, whose sweets his Bride had tasted, a conch-shell, and blew it, so that he seemed thus to drink embodied glory, won by his own hands. (63).

शङ्खस्वनाभिज्ञतया निवृत्तास्तं सन्नशत्रुं ददृशुः स्वयोधाः ।
निमीलितानामिव पङ्कजानां मध्ये स्फुरन्तं प्रतिमाशशाङ्कम् ॥६४॥

His warriors, recognising the sound of the conch-shell, returned and saw him in the midst of his foes overpowered by sleep, like the image of the Moon bright-quivering in the midst of sleeping lotuses. (64).

सशोणितैस्तेन शिलीमुखाग्रं निक्षेपिताः केतुषु पार्थिवानाम् ।
यशो हृतं संप्रति राघवेण न जीवितं वः कृपयेति वर्णाः ॥६५॥

Then, with the blood-stained points of his darts he wrote letters on their banners: "Raghu's son now has taken from you your glory, but has spared your lives out of mercy." (65).

स चापकोटीनिहितैकबाहुः शिरस्त्रनिष्कर्षणमिन्नमौलिः ।
ललाटबद्धश्रमवारिबिन्दुर्भीतां प्रियामेत्य वचो बभाषे ॥६६॥

Then with one arm resting upon the end of his bow, his hair loosened by the removal of his helmet, and his brow moist with the drops of sweat, brought on by fatigue, he advanced to his timid bride and spoke: (66).

इतः परानर्भकहार्यशस्त्रान्वेदभि पश्यानुमता मयासि ।
एवंविधेनाहवचेष्टितेन त्वं प्रार्थ्यसे हस्तगता ममेभिः ॥६७॥

Look, Vaidarbhi,—I give you leave—look at these our foes: even infant hands may seize their weapons; it is with such feats of war that they seek to win thee from my hands ! (67).

तस्याः प्रतिद्वन्द्विभवाद्विषादात्सद्यो विमुक्तं मुखमावभासे ।

निःश्वसाबाध्यापामात्प्रपन्नः प्रसादमात्मीयमिवात्मदर्शः ॥६८॥

Then her face, recovering from the alarm, caused by the foe, shone like a mirror which has gained its transparency when damp breath is wiped away. (68).

हृष्टापि सा ह्रीविजिता न साक्षाद्वाग्भिः सखीनां प्रियमभ्यनन्दत् ।
स्थली नवाम्भःपृषताभिवृष्टा मयूरकेकाभिरिवाभ्रवृन्दम् ॥६९॥

Rejoicing, yet by shame overpowered, she praised him not herself, but, by the lips of her handmaids as a natural landscape, when sprinkled over by drops of rain, thanks to the rows of cloud, by peacock's cries. (69).

इति शिरसि स वामं पादमाधाय राज्ञा-
मुदवहदनवद्यां तामवद्यादपेतः ।
रथतुरगरजोभिस्तस्य रूक्षालकाप्रा
समरविजयलक्ष्मीः सैव मूर्ता बभूव ॥७०॥

Then he set his left foot upon the heads of the kings, and faultless, bore off his flawless bride, who with the ends of her hair made rough by the dust raised by chariot and horse, shone like incarnate victory of the battle. (70).

प्रथमपरिगतार्थस्तं रघुः संनिवृत्तं
विजयिनमभिनन्द्य श्लाघ्यजायासमेतम् ।
तदुपहितकुटुम्बः शान्तिमार्गोत्सुकोऽभू-
न्न हि सति कुलधुर्ये सूर्यवंश्या गृहाय ॥७१॥

And as he came home, Raghu who had previously learnt all that had chanced, welcomed him along with his lovely bride, and then, having made over to his care the household, turned eagerly to tread the (quiet) way of Peace : for kings of the Solar line never cling to the household when there is one capable of bearing the yoke of the family. (71).

अष्टमः सर्गः ।

अथ तस्य विवाहकौतुकं ललितं बिभ्रत एव पार्थिवः ।

वसुधामपि हस्तगामिनीमकरोदिन्दुमतीमिवापराम् ॥१॥

Then, while yet he wore the lovely nuptial thread, the King gave him the Earth as well, a second Indumatī as it were. (1).

दुरितैरपि कर्तुं मात्मसात्प्रयतन्ते नृपसूनवो हि यत् ।

तदुपस्थितमग्रहीदजः पितुराज्ञेति न भोगतृष्णया ॥२॥

What sons of Kings seek to make their own by wrong, Aja took when come to him unsought, at the behest of his father, and not because he lusted after enjoyment. (2).

अनुभूय वसिष्ठसंभृतः सलिलैस्तेन सहाभिषेचनम् ।

विशदोच्छ्वसितेन मेदिनी कथयामास कृतार्थतामिव ॥३॥

Then the Earth with him being sprinkled with water that Vasiṣṭha had brought, expressed her happiness, as it were, by clear exhalations. (3).

सं बभूव दुरासदः परेर्गुणार्थव्यविदा कृतक्रियः ।

पवनाग्निसमागमो ह्ययं सहितं ब्रह्म यदस्त्रतेजसा ॥४॥

Thus when his preceptor, who was deep-learned in Atharva texts, had performed the rites for his installation, he became irresistible to his foes : for like Wind and Fire uniting are sacred fire joined to the glory of weapons. (4).

रघुमेव निवृत्तयोवनं तममन्यन्त नवेश्वरं प्रजाः ।

स हि तस्य न केवलां श्रियं प्रतिपेदे सकलान्गुणानपि ॥५॥

The people deemed their new King was Raghu himself restored to second youth : for he had received not only his royal state but all his (kingly) virtues. (5).

अधिकं शुशुभे शुभंयुना द्वितयेन द्वयमेव सङ्गतम् ।

पदमृद्धमजेन पैतृकं विनयेनास्य नवं च यौवनम् ॥६॥

Two things alone shone more bright when joined with the auspicious two : his father's prosperous state with Aja, and Aja's fresh youth with his modesty. (6).

सदयं बुभुजे महाभुजः सहस्रोद्वेगमियं व्रजेदिति ।

अचिरोपनतां स मेदिनीं नवपाणिग्रहणां बधूमिव ॥७॥

The long-armed (prince) enjoyed the newly-subject Earth with tender love, like a newly married bride, lest she should be dismayed. (7).

अहमेव मतो महीपतेरिति सर्वः प्रकृतिष्वचिन्तयत् ।

उदधेरिव निम्नगाशतेष्वभवन्तारय विमानना क्वचित् ॥८॥

Every one of his subjects thought "It is me the King loves best", for he scorned none amongst them, like the Ocean scorning none amongst his hundred streams. (8).

न खरो न च भूयसा मृदुः पवमानः पृथिवीरुहानिव ।

स पुरस्कृतमध्यमक्रमो नमयामास नृपाननुद्धरन् ॥९॥

middle course, and humbled the kings without uprooting them like the wind the trees. (9).

अथ वीक्ष्य रघुः प्रतिष्ठितं प्रकृतिष्वात्मजमात्मवत्तया ।
विषयेषु विनाशधर्मसु त्रिदिवस्थेष्वपि निःस्पृहोऽभवत् ॥१०॥

Raghu, seeing that his son was now securely established among his subjects, turned away from objects of sense which are perishable—even though they might belong to heavenly regions. (10).

गुणवत्सुतरोपितश्रियः परिणामे हि दिलीपवंशजाः ।
पदवीं तद्वल्कवाससां प्रयताः संयमिनां प्रपेदिरे ॥११॥

For Dilipa's race would in their old age make over the kingly state to virtuous sons, and self-controlled, would tread the bark-clad hermit's path. (11).

तमरण्यसमाश्रयोन्मुखं शिरसा वेष्टनशोभिना सुतः ।
पितरं प्रणिपत्य पादयोरपरित्यागमयाचतात्मनः ॥१२॥

(But) when the father prepared to leave for his forest-life, his son, with his head adorned by a coronet, bowed down to his feet and prayed him not to forsake him. (12).

रघुरश्रुमुखस्य तस्य तत्कृतवानोप्सितमात्मजप्रियः ।
न तु सर्प इव त्वचं पुनः प्रतिपेदे व्यपवर्जितां श्रियम् ॥१३॥

Raghu, for love of his son, granted the boon to him whose face was all tear-stained; but he did not take up his royal state, as snakes resume not sloughs once cast away. (13).

स किलाश्रममन्त्यमाश्रितो निवसन्नावसथे पुराद्वहिः ।

समुपास्यत पुत्रभोग्यया स्नुषयेवाविकृतेन्द्रियः श्रिया ॥१४॥

Then, entering on life's last stage, self-controlled, he dwelt in a place outside the city; while Royal State, that was now enjoyed by his son, like his daughter-in-law, ministered to his comfort. (14).

प्रशमस्थितपूर्वपाथिवं कुलमभ्युद्यतनूतनेश्वरम् ।

नभसा निमृतेन्दुना तुलामुदितार्केण समारोह तत् ॥१५॥

That (royal) house, whose former King pursued (the path of) Peace, and the new King (ruled) in vigour, resembled the sky when the Moon sinks, and the Sun mounts high. (15).

यतिपार्थिवलिङ्गधारिणौ ददृशाते रघुराघवौ जनैः ।

अपवर्गमहोदयार्थयोर्भुवमंशाविव धर्मयोगतौ ॥१६॥

So the people saw Raghu and his son (Aja), wearing the marks of Hermit and Royalty (respectively), as the partial incarnations on the earth of (the two-fold) Dharma that seeks Final Bliss and Earthly Glory respectively. (16).

अजिताधिगमाय मन्त्रिभिर्युज्ये नीतिविशारदंरजः ।

अनपायिपदोपलब्धये रघुराप्तः समियाय योगिभिः ॥१७॥

So Aja took counsel with ministers, deep-versed in statecraft, in order that he might subdue realms (yet) unconquered; and Raghu consorted with truthful ascetics, that he might win for himself the imperishable regions. (17).

नृपतिः प्रकृतोरवेक्षितुं व्यवहारासनमाददे युवा ।

परिचितुमुपांशु धारणां कुशपूतं प्रवयास्तु विष्टरम् ॥१८॥

The young King sat on the throne of justice to watch his people's weal; while the old King occupied his seat of holy Kuśa grass for secretly practising abstraction. (18).

अनयत्प्रभुशक्तिसंपदा वशमेको नृपतीनन्तरान् ।

अपरः प्रणिधानयोग्यया मरुतः पञ्च शरीरगोचरान् ॥१६॥

One subdued the neighbouring princes by the greatness of his regal power; the other the (five) vital airs in the body, by the practice of meditation. (19)

अकरोदचिरेश्वरः क्षितौ द्विषदारम्भफलानि भस्मसात् ।

इतरो दहने स्वकर्मणां ववृते ज्ञानमयेन वह्निना ॥२०॥

The new King reduced to ashes the fruits of his enemies' doings on the earth; the other sought to burn away his own deeds in the fire of Holy Lore. (20).

पराबन्धमुखान्गुणानजः षडुपायुङ्क्त समीक्ष्य तत्फलम् ।

रघुरप्यजयद्गुणत्रयं प्रकृतिस्थं समलोष्टकाञ्चनः ॥२१॥

Aja employed the six expedients beginning with Peace, after duly examining their fruit; while Raghu, too, regarding as equal clod and stone and gold, conquered the triple constituents of matter. (21).

न नवः प्रभुराफलोदयातिस्थिरकर्मा विरराम कर्मणः ।

न च योगविधेर्नवेतरः स्थिरधीरा परमात्मदर्शनात् ॥२२॥

The new King, working steadily, would not cease from doing till success was attained; while the old King, with unwavering mind did not cease from Yaugic practices till he attained a vision of the eternal. (22).

इति शत्रुषु चेन्द्रियेषु च प्रतिषिद्धप्रसरेषु जाग्रतो ।
प्रसिताबुदयापवर्गयोरुभयीं सिद्धिमुभाववापतुः ॥२३॥

Thus wakeful to quell the activities, the one, of the enemies, and the other, of the senses, the one bent on winning Earthly glory, and the other Final Bliss, each attained his end. (23).

अथ काश्चिदजव्यपेक्षया गमयित्वा समदर्शनः समाः ।
तमसः परमापदव्ययं पुरुषं योगसमाधिना रघुः ॥२४॥

Thus, Raghu, who looked with an equal eye on all, passed some years out of regard for Aja, and then by Yaugic devotion joined himself to the changeless Soul beyond the darkness (ignorance). (24).

श्रुतदेहविसर्जनः पितुश्चिरमश्रूणि विमुच्य राघवः ।
विदधे विधिमस्य नैष्ठिकं यतिभिः सार्धमनग्निमग्निचित् ॥२५॥

When Aja heard of his father's death he wept long, and then kindling the sacred fire, performed his funeral rites without the help of fire, along with hermits. (25).

अकरोत्स तदौर्ध्वदैहिकं पितृभक्त्या पितृकार्यकल्पवित् ।
न हि तेन पथा तनुत्यजस्तनयावर्जितपिण्डकाङ्क्षिणः ॥२६॥

Conversant as he was with the rite of offerings to the manes, he presented these to his father out of love for him; for persons, who relinquish their lives in that way, surely do not expect any funeral cake to be offered by their sons. (26).

स परार्ध्यगतेरशोच्यतां पितुरुद्दिश्य सदर्थवेदिभिः ।
शमिताधिरधिज्यकामुं कः कृतवानप्रतिशासनं जगत् ॥२७॥

CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha
His mind was healed by those learned in holy truths,

who pointed out that his father having passed to heaven was not to be grieved for; then stringing his bow, he ruled the world alone without any rival. (27).

क्षितिर्इन्दुमती च भामिनी पतिमासाद्य तमग्र्यपौरुषम् ।
प्रथमा बहुरत्नसूरभूदपरा वीरमजीजनत्सुतम् ॥२८॥

The Earth and Indumatī, the proud lady, having won for spouse this preeminently manly king, brought forth—the first numerous gems, and the second a heroic son. (28).

दशरश्मिशतोपमद्युतिं यशसा दिक्षु दशस्वपि श्रुतम् ।
दशपूर्वरथं यमाख्यया दशकण्ठारिगुरुं विदुर्बुधाः ॥२९॥

Whom the sages knew by the name Ratha preceded by the word Daśa, the father of the ten-necked Rāvaṇa's foe, glorious through the worlds by his fame, and resplendent as the Sun. (29).

ऋषिदेवगणस्वधाभुजां श्रुतयागप्रसवैः स पार्थिवः ।
अनृणत्वमुपेयिवान्बभौ परिधेर्मुक्त इवोष्णदीधितिः ॥३०॥

Having paid the (triple) debt of the Sages, the Gods, and the Blessed Shades—by study, sacrifice and the birth of a son respectively, the King shone like the Sun when he escapes from misty halo. (30).

बलमार्तभयोपशान्तये विदुषां सत्कृतये बहुश्रुतम् ।
वसु तस्य विभोर्न केवलं गुणवत्तापि परप्रयोजना ॥३१॥

He used his power to free the oppressed from fear, and his vast learning to honour the learned: thus not merely his wealth but his virtues alike this monarch used for other's good. (31).

स कदाचिदवेक्षितप्रजः सह देव्या विजहार सुप्रजः ।
नगरोपवने शचीसखो मरुतां पालयितेव नन्दने ॥३२॥

Once, after looking into his people's affairs, this father to an excellent son disported himself with his queen in the city-park, as the lord of the immortals does with Śaci in the heavenly garden. (32).

अथ रोधसि दक्षिणोदधेः श्रितगोकर्णनिकेतमोऽश्वरम् ।
उपवीणयितुं ययौ रवेरुदयावृत्तिपथेन नारदः ॥३३॥

Nārada, who sought the divine Lord at Gokarna on the shores of the southern sea, to praise him with his lute, was then passing through the sky. (33).

कुसुमैर्ग्रथितामपार्थिवैः स्रजमातोद्यशिरोनिवेशिताम् ।
अहरत्किल तस्य वेगवानधिवासस्पृहयेव मारुतः ॥३४॥

When, they say, the rushing wind, as if greedy of the scent, bore off the wreath of heavenly flowers hung at the top of his lute. (34).

भ्रमरैः कुसुमानुसारिभिः परिकीर्णा परिवादिनी मुनेः ।
ददृशे पवनावलेपजं सृजती बाष्पमिवाञ्जनाविलम् ॥३५॥

As the black bees that clustered round the sage's lute followed the flowers, it (the lute) appeared to shed tears, dark with collyrium, that were caused by the violence of the breeze. (35).

अभिभूय विभूतिमार्तवीं मधुगन्धातिशयेन वीरुधाम् ।
नृपतेरमरस्रगाप सा दयितोरुस्तनकोटिसुस्थितिम् ॥३६॥

sweet scent shamed the seasonal glory of the plants, came to rest upon the tips of the breasts of the King's beloved. (36).

क्षणमात्रसखीं सुजातयोः स्तनयोस्तामवलोक्य विह्वला ।
निमिमील नरोत्तमप्रिया हृतचन्द्रा तमसेव कौमुदी ॥३७॥

Overpowered at sight of it, when it was but a moment's companion of her well-formed breasts, the King's beloved grew faint like the moonlight when the Moon is veiled by darkness. (37).

वपुषा करणोज्झितेन सा निपतन्ती पतिमप्यपातयत् ।
ननु तैलनिषेकबिन्दुना सह दीपार्चिरूपेति मेदिनीम् ॥३८॥

And as lifeless she fell, she made her Lord too fall with her; surely the lamp-flame flickers to the ground along with the dripping drops of oil. (38).

उभयोरपि पाश्चर्वातिनां तुमुलेनार्तरवेण वेजिताः ।
विहगाः कमलाकरालयाः समदुःखा इव तत्र चुक्रशुः ॥३९॥

Scared by the wild laments of the attendants of both, the birds from the lotus-lakes screamed aloud as if equally affected. (39).

नृपतेर्व्यजनादिभिस्तमो नुनुदे सा तु तथैव संस्थिता ।
प्रतिकारविधानमायुषः सति शेषे हि फलाय कल्पते ॥४०॥

With fans and such other means the King's unconsciousness was removed; but she remained in the same state; all remedies avail only if a residue of life is left. (40).

प्रतियोजयितव्यवल्लकीसमवस्थामथ सत्त्वविप्लवात् ।
स निनाय नितान्तवत्सलः परिगृह्योचितमङ्गुलमङ्गनाम् ॥४१॥

Then raising the lady, who through loss of life was like a lute untuned, in deep tenderness he laid her in his lap—her wonted (resting-place). (41).

पतिरङ्कनिषण्णया तया करणापायविभिन्नवर्णया ।
समलक्ष्यत बिभ्रदाविलां मृगलेखामुषसीव चन्द्रमाः ॥४२॥

As pale through loss of senses, she reclined in her husband's lap, the latter showed like the Moon at dawn bearing the wan deer-spot. (42).

विललाप स वाष्पगद्गदं सहजमप्यपहाय धीरताम् ।
अभितप्तमयोऽपि सार्द्धं भजते क्व कथा शरीरिषु ॥४३॥

Even his inborn firmness broke and in tear-choked words he (deeply) mourned (her): when even iron melts with intense heat, how much more must human beings? (43)

कुसुमान्यपि गात्रसंगमात्प्रभवन्त्यायुरपोहितुं यदि ।
न भविष्यति हन्त साधनं किमिवान्यत्प्रहरिष्यतो विधेः ॥४४॥

If even flowers suffice to cut short life by contact with the limbs, then what else may not serve as instrument for Fate when He seeks to slay? (44).

अथवा मृदु वस्तु हिंसितुं मृदुनैवारभते प्रजान्तकः ।
हिमसेकविपत्तिरत्र मे नलिनी पूर्वनिर्दानं मता ॥४५॥

Or by tender means alone does Death destroy a tender life; the lotus-plant destroyed by fall of snow strikes me as the first illustration of this. (45).

स्त्रियं यदि जीवितापहा हृदये किं निहिता न हन्ति माम् ।
विषममृतं त्वजिह्ववेदमृतं वा विषमोदवरेच्छया ॥४६॥

If this wreath can destroy life, how does it, even when placed upon my heart, not kill me? Ah! even poison turns into nectar, or nectar into poison through the will of God. (46).

अथवा मम भाग्यविप्लवादशनिः कल्पित एष वेधसा ।
यदनेन तरुर्न पातितः क्षपिता तद्विटपाश्रिता लता ॥४७॥

Or through a reverse of fortune, the creator has fashioned this thunder for me: since it has not struck down the tree, but has smitten the creeper clinging to its branches. (47).

कृतवत्यसि नावधीरणामपराद्धेऽपि यदा चिरं मयि ।
कथमेकपदे निरागसं जनमाभाष्यमिमं न मन्यसे ॥४८॥

And when thou didst never repulse me in spite of the many wrongs I did, how, all of a sudden, dost thou not think me as worthy of being spoken to, even when I have done no wrong? (48).

ध्रुवमस्मि शठः शुचिस्मिते विदितः कैतववत्सलस्तव ।
परलोकमसंनिवृत्तये यदनापृच्छ्य गतासि मामितः ॥४९॥

O thou of the bright smiles, thou takest me for a traitor that falsely loves thee, since without asking me leave thou tookest thy way to Heaven, never to return. (49).

दयितां यदि तावदन्वगाद्विनिवृत्तं किमिदं तया विना ।
सहतां हतजीवितं मम प्रबलामात्मकृतेन वेदनाम् ॥५०॥

Why did my accursed life, which followed my beloved, return now without her? Let it, therefore, suffer this severe agony (caused by) its own act. (50).

सुरतश्रमसंभृतो मुखे ध्रियते स्वेदलवोद्गमोऽपि ते ।

अथ चास्तमिता त्वमात्मना धिगिमां देहभृतामसारताम् ॥५१॥

Even drops of perspiration are (still) on thy face, caused by the fatigue of love-dalliance; whilst thy soul is fled: O fie on the transience of the lives of men. (51).

मनसापि न विप्रियं भया कृतपूर्वं तव किं जहासि माम् ।

ननु शब्दपतिः क्षितेरहं त्वयि मे भावनिबन्धना रतिः ॥५२॥

Never before have I wronged thee even in thought; why hast thou forsaken me? Lord of the Earth, indeed, only in name, have I been; but to thee alone I give my heart's real love. (52).

कुसुमोत्खयितान्वलीभृतश्रलयन्भृङ्गरुचस्तबालकान् ।

करभोर करोति भारतस्त्वदुपावर्तनशङ्कि मे मनः ॥५३॥

The wind, stirring thy bee-coloured, flower-wreathed, rippling curls, fills my mind with the thought that thou, O lovely one, mayest come back to life. (53).

तदपोहितुमर्हसि प्रिये प्रतिबोधेन विषादमाशु मे ।

ज्वलितेन गुहागतं तमस्तुहिनाग्रेरिव नक्तमोषधिः ॥५४॥

So quickly waking, thou, my love, shouldst remove my sorrow, like the plant that dispels the darkness from the caves of the snowy mountain by burning brightly at night. (54).

इदमुच्छ्वसितालकं मुखं तव विश्रान्तकथं दुनोति माम् ।

निशि सुप्तमिवैकपङ्कजं विरताभ्यन्तरष्टपदस्वनम् ॥५५॥

This thy face, whose looks are waving, and which

speaks no more, grieves me, like the loveliest lotus that slumbers by night when the hum of bees inside is stilled. (55).

शशिनं पुनरेति शर्वरी दयिता द्वन्द्वचरं पतत्रिणम् ।
इति तौ विरहान्तरक्षमौ कथमत्यन्तगता न मां दहेः ॥५६॥

Night comes back to the Moon, and so to the bird that moves in couple, his mate; so they bear the interval of separation; but how shouldst thou not afflict me sorely (burn me) when thou art lost to me for ever? (56).

नवपल्लवसंस्तरेऽपि ते मृदु दूयेत यदङ्गमपितम् ।
तदिदं विषहिष्यते कथं वद दामोरु चिताधिरोहणम् ॥५७॥

When even on a couch of fresh leaves thy tender limbs suffered pain, then how can they, O fair one, bear to be placed on the pyre? (57).

इयमप्रतिबोधशायिनीं रक्षना त्वां प्रथमा रहःसखी ।
गतिविभ्रमसादनोरवा न शुचा नानुमृतेव लक्ष्यते ॥५८॥

This thy girdle, the first friend of thy privacy, that is now mute through thy loss of the graces of movement does indeed appear to have followed thee even in death now when thou art sleeping the sleep from which there is no waking. (58).

कलमन्यभृतासु भाषितं कलहंसीषु मदालसं गतम् ।
पृषतीषु विलोलमीक्षितं पवनाधूतलतासु विभ्रमाः ॥५९॥

त्रिदिवोत्सुकयाप्यवेक्ष्य मां निहिताः सत्यममी गुणास्त्वया ।
विरहे तव मे गुरुव्यथं हृदयं न त्ववलम्बितुं क्षमाः ॥६०॥

thy slow and languorous gait; thy quivering glances to the gazelles, and thy graceful movements to the wind-waved creepers—thus, it is true, that thou hast left behind these thy virtues in thy regard for me, when anxious to go to the Heavens; yet they cannot soothe my heart, which is weighed down with woe at thy parting. (59-60).

मिथुनं परिकल्पितं त्वया सहकारः फलिनी च नन्विमौ ।
अविधाय विवाहसत्क्रियामनयोर्गम्यत इत्यसांप्रतम् ॥६१॥

Were not this Mango and this Jasmine betrothed by thee? It is improper that thou shouldst depart without celebrating their wedding. (61).

कुसुमं कृतदोहदस्त्वया यदशोकोऽयमुदीरयिष्यति ।
अलकाभरणं कथं नु तत्तव नेष्यामि निवापमाल्यताम् ॥६२॥

How can I make a funeral offering of the blossoms, which this Aśoka whose longing is fulfilled by thee, will bear,—blossoms which should (really) deck thy hair. (62).

स्मरतेव सशब्दनूपुरं चरणानुग्रहमन्यदुर्लभम् ।
अमुना कुसुमाश्रुवर्षिणा त्वमशोकेन सुगात्रि शोच्यसे ॥६३॥

O Lady of fair limbs ! the Aśoka mourns thee, shedding tears of flowers, as it remembers the favour which other (trees) will find it difficult to secure. (63).

तव निःश्वसितानुकारिभिर्बकुलैरर्घ्यचितां समं मया ।
असमाप्य विलासमेखलां किमिदं किन्नरकण्ठि सुप्यते ॥६४॥

O Kinnara-voiced (Queen) how dost thou sleep, when that fancy-girdle is yet unfinished, which with me thou half

hast fashioned of these Bakula blossoms, that imitate (the sweetness of) thy breath? (64).

समदुःखसुखः सखीजनः प्रतिपच्चन्द्रनिभोऽयमात्मजः ।

अहमेकरसस्तथापि ते व्यवसायः प्रतिपत्तिनिष्ठुरः ॥६५॥

Thy maidens share in thy joy and thy grief, and this thy child shows like the Moon of the first day of the bright half; my love for thee is unchangeable: and yet how stern in its resolve is thy act? (65).

धृतिरस्तंमिता रतिश्च्युता विरतं गेयमृतुनिरुसवः ।

गतमाभरणप्रयोजनं परिशून्यं शयनीयमद्य मे ॥६६॥

My firmness is broken; my joy sped; music is stilled (for me); the season has lost its charms; ornaments are now vain and my couch henceforth lies desolate. (66).

गृहिणी सचिवः सखी मिथः प्रियशिष्या ललिते कलाविधौ ।

करुणाविमुखेन मृत्युना हरता त्वां वद किं न मे हृतम् ॥६७॥

The mistress of my home, counsellor, the friend of my intimate moments, a loved pupil in all the fine arts: tell me what relentless Death has not taken away from me, in bereaving me of thee. (67).

मदिराक्षि मदाननार्पितं मधु पीत्वा रसवत्कथं नु मे ।

अनुपास्यसि बाष्पदूषितं परलोकोपनतं जलाञ्जलिम् ॥६८॥

O wine-eyed, having drunk the sweet wine from my lips, canst thou bear to drink the libations of water, all soiled by my tears, presented by me to reach thee in the world beyond? (68).

विभवेऽपि सति त्वया विना सुखमेतावदजस्य गण्यताम् ।
अहृतस्य विलोभनान्तरैर्मम सर्वे विषयास्त्वदाश्रयाः ॥६६॥

In spite of his wealth and power, Aja's happiness is no more than what he has so far enjoyed, now that thou art gone; in thee were centred all my joys, who owned no other allurements. (69).

विलपन्निति कोसलाधिपः करुणार्थग्रथितं प्रियां प्रति ।
अकरोत्पृथिवीरुहानपि क्षुतशाखारसदाष्पदूषितान् ॥७०॥

The King of Kosala, thus mourning for his Love in touching expressions, made even the trees troubled by tears in the form of the exudations dripping from their branches. (70).

अथ तस्य कथंचिदङ्कृतः स्वजनस्तामपनीय सुन्दरीम् ।
विससर्ज तदन्त्यमण्डनामनलायागुरुचन्दनैधसे ॥७१॥

Then, with great difficulty, his kinsfolk removed the lady from his lap, and consigned her, with that (garland) to adorn her in death, to fire made of sandalwood and aloes. (71).

प्रमदामनु संस्थितः शुचा नृपतिः सन्निति वाच्यदर्शनात् ।
न चकार शरीरमग्निसात्सह देव्या न तु जीविताशया ॥७२॥

"A wise king he, and yet he follows his wife in death through sorrow (for her)": fearing that people might thus reproach him, he did not ascend the funeral pyre with his queen, and not because he cared for his life. (72).

अथ तेन दशाहतः परे गुणशेषामुपदिश्य भामिनीम् ।
विदुषा विधयो महर्द्धयः पुर एवोपवने समापिताः ॥७३॥

There in that park of the city itself, this wise (King) performed what obsequial rites are to be celebrated after ten days (from death), for his wife whose virtues alone lived. (73).

स विवेश पुरीं तया विना क्षणदापायशशाङ्कदर्शनः ।
परिवाहमिवावलोकयन्स्वशुचः पौरवधूमुखाश्रुषु ॥७४॥

And without her, he entered the city, looking like the Moon at the end of night, and beheld the tears on the ladies' faces, as it were the overflow of his own grief. (74).

अथ तं सवनाय दीक्षितः प्रणिधानाद् गुरुराश्रमस्थितः ।
अभिषङ्गजडं विज्जिवानिति शिष्येण किलान्वबोधयत् ॥७५॥

Now his Teacher in the hermitage, who had prepared for sacrifice, knew through contemplation that he was numbed with grief, and, therefore, through a disciple he counselled him thus:—(75).

असमाप्तविधिर्यतो मुनिस्तव विद्वानपि तापकारणम् ।
न भवन्तमुपस्थितः स्वयं प्रकृतौ स्थापयितुं पथञ्चयुतम् ॥७६॥

Since the sage has not completed the rite, therefore, although he knew the cause of thy grief, he has not himself arrived to restore to thee the natural state from which thou hast fallen. (76).

मयि तस्य सुवृत्त वर्तते लघुसंदेशपदा सरस्वती ।
शृणु विश्रुतसत्त्वसार तां हृदि चेनामुपधातुमर्हसि ॥७७॥

I now bear the words of his brief message, O virtuous one, listen to them, O thou whose great courage is well known, it behoves thee to lay them to thy heart. (77).

पुरुषस्य पदेष्वजन्मनः समतीतं च भवन्च भावि च ।

स हि निष्प्रतिघेन चक्षुषा त्रितयं ज्ञानमयेन पश्यति ॥७८॥

For with the eye of wisdom, unchecked, he sees all the three: all that has been, all that is, and all that shall be in the three worlds (the three steps of the unborn Lord). (78).

चरतः किल दुश्चरं तपस्तृणबिन्दोः परिशङ्कितः पुरा ।

प्रजिघास्य समाधिभेदिनीं हरिरस्मै हरिणीं सुराङ्गनाम् ॥७९॥

When of old, Indra feared Tṛṇabindu who had been practising arduous penance, he sent forth the celestial nymph Hariṇī to disturb his devotions. (79).

स तपःप्रतिबन्धमन्युना प्रमुखाविष्कृतचारुविभ्रमाम् ।

अशपद्भवं मानुषीति तां शमवेलाप्रलयोर्मिणा भुवि ॥८०॥

Then in wrath at this obstacle in his penance, which rose like a wave bursting the barrier of his calm, he cursed her "Be thou a mortal," as before him she displayed her wanton charms. (80).

भगवन्परवानयं जनः प्रतिकूलाचरितं क्षमस्व मे ।

इति चोपनतां क्षितिस्पृशं कृतवाना सुरपुष्पदर्शनात् ॥८१॥

"Holy Sir, I am a dependent; forgive me (therefore) my offence," when thus she pleaded bowing, he made her an inhabitant of the earth until she would see heavenly flowers. (81).

क्रथकेशिकवंशसंभवा तव भूत्वा महिषी चिराय सा ।

उपलब्धवती दिवश्च युतं विवशा आपन्नवृत्तिकारणम् ॥८२॥

Born in the family of Bhoja, she has been for a long time thy queen; and finding the cause that ends her curse, as it fell from heaven, she became unconscious. (82).

तदलं तदपायचिन्तया विपदुत्पत्तिमतामुपस्थिता ।

वसुधेयमवेक्ष्यतां त्वया वसुमत्या हि नृपाः कलत्रिणः ॥८३॥

Do not, therefore, think on her end; for death is fixed for all things created. Guard this Earth; for Kings own Earth for bride. (83).

उदये मदवाच्यमुज्झता श्रुतमाविष्कृतमात्मवत्त्वया ।

मनसस्तदुपस्थिते ज्वरे पुनरक्लीबतया प्रकाश्यताम् ॥८४॥

In prosperous times, by thy self-restraint thou hast avoided censure through (thy freedom from) pride and hast thus shown thy (knowledge of the) sacred Lore; now that thy mind is oppressed by sorrow, show that same with courage. (84).

रुदता कुत एव सा पुनर्भवता नानुमृतापि लभ्यते ।

परलोकजुषां स्वकर्मभिर्गतयो भिन्नपथा हि देहिनाम् ॥८५॥

How mayest thou obtain her by laments? Thou wouldst not find her even if thou die after her: for souls of men that depart to the other world take paths that vary with their deeds. (85).

अपशोकमनाः कुटुम्बनीमनुगृह्णोष्व निवापदत्तिभिः ।

स्वजनाश्रु किलातिसंततं दहति प्रेतमिति प्रचक्षते ॥८६॥

Dispelling grief from thy mind, favour thy (departed) wife by funeral offerings; for it is said that long-continued

मरणं प्रकृतिः शरीरिणां विकृतिर्जीवितमुच्यते बुधैः ।
क्षणमप्यवतिष्ठते श्वसन्यदि जन्तुर्ननु लाभवानसौ ॥८७॥

Wise men say that death is the natural state of all beings, while life is a mere change; if then a creature breathes for an instant, he is assuredly a gainer. (87).

अवगच्छति मूढचेतनः प्रियनाशं हृदि शल्यमपितम् ।
स्थिरधीस्तु तदेव मन्यते कुशलद्वारतया समुद्धृतम् ॥८८॥

Only the dull-witted regard the loss of a dear person as a dart infixed in the heart; while the firm-minded consider the same as a barb extracted, as it opens up (for men) the gate of bliss. (88).

स्वशरीरशरीरिणावपि श्रुतसंयोगविपर्ययौ यदा ।
विरहः किमिवानुतापयेद्वद बाह्यं विषयैर्विपरिचितम् ॥८९॥

When even one's body and soul are known (from the Śruti) to unite and separate, say, shall severance from external objects at all grieve a wise man? (89).

न पृथग्जनवच्छुचो वशं वशिनामुत्तम गन्तुमर्हसि ।
द्रुमसानुमतां किमन्तरं यदि वायौ द्वितयेऽपि ते चलाः ॥९०॥

Do not fall a prey to grief like ordinary men, O foremost amongst the self-controlled! what will be the difference between trees and mountains if both move in the wind? (90).

स तथेति विनेतुस्त्वारमतेः प्रतिगृह्य वचो विससर्ज मुनिम् ।
तदलब्धपदं हृदि शोकघने प्रतियातमिवान्तिकमस्य गुरोः ॥९१॥

"It is so!" he said assenting to the words of his noble-minded preceptor and took leave of the sage (that) the

words (of peace) took no hold on his sorrow-laden heart, and so returned, as it were, to his preceptor. (91).

तेनाष्टौ परिगमिताः समाः कथंचिद्बालत्वादवितथसूनुतेन सूनोः ।
सादृश्यप्रतिकृतिदर्शनैः प्रियायाः स्वप्नेषु क्षणिकसमागमोत्सवैश्च ॥६२॥

As his son was (just) a child, he, whose words were agreeable and true, somehow bore eight years (relieved) by the sight of forms similar to hers or her exact images, as also by the great bliss of momentary union with his beloved in dreams. (92).

तस्य प्रसह्य हृदयं किल शोकशङ्कुः
प्लक्षप्ररोह इव सौघतलं बिभेद ।
प्राणान्तहेतुमपि तं भिषजामसाध्यं
लाभं प्रियानुगमने त्वरया स मेने ॥६३॥

Sorrow's dart, they say, forcibly broke his heart, as a shoot of the fig-tree does the palace top; and in his eagerness to join his beloved, he considered even that cause of the end of his life, which physicians could not cure, as a gain. (93).

सम्यग्विनीतमथ वर्महरं कुमार-
मादिश्य रक्षणविधौ विधिवत्प्रजानाम् ।
रोगोपसृष्टतनुदुर्वसतिं मुमुक्षुः
प्रायोपवेशनमतिनृपतिर्बभूव ॥६४॥

Then appointing the prince, who was properly educated and was of an age when he could wear an armour, to the duty of guarding his subjects according to rules, and now desiring to quit his grievous residence in a frame diseased, the King resolved on starving himself to death. (94).

तीर्थे तोयव्यतिकरभवे जहनुकन्यासरम्बो-
 देहत्यागादमरगणनालेख्यमासाद्य सद्यः ।
 पूर्वाकाराधिकतररुचा संगतः कान्तयासौ
 लीलागारेष्वरमत पुनर्नन्दनाभ्यन्तरेषु ॥६५॥

Then having renounced his body at the holy place formed by the confluence of the rivers Gaṅgā and Sarayu, and having immediately won a reckoning among the number of the immortals, he was united to his wife who was more beautiful than her former self, and joyed again in the pleasure-houses in the groves of Nandana. (95).

नवमः सर्गः

पितुरनन्तरमुत्तरकोसलान्समधिगम्य समाधिजितेन्द्रियः ।
 दशरथः प्रशशास महारथो यमवतामवतां च धुरि स्थितः ॥१॥

Daśaratha, the mighty warrior, who by restraint had subdued his senses, and stood foremost among self-controlled persons and kings, succeeded his father to the Uttarakośala realm and ruled it. (1).

अधिगतं विधिवद्यदपालयत्प्रकृतिमण्डलमात्मकुलोचितम् ।
 अभवदस्य ततो गुणवत्तरं सनगरं नगरन्ध्रकरौजसः ॥२॥

Mighty as Kṛttikēya, he ruled according to Śāstric precepts his hereditary subjects from the country as well as the city, whereby they became more devoted to him. (2).

उभयमेव वदन्ति मनोषिणः समयवर्षितया कृतकर्मणाम् ।

बलनिषदनमर्थर्पाति च तं श्रमद्वन्द्वं मनुदण्डधरान्वयम् ॥३॥

The wise men reckoned only two as requiting the labours of the dutiful—the slayer of Bali, and this Lord of Wealth, sprung from king Manu, who poured forth their bounties duly. (3).

जनपदे न गदः पदमादधावभिभवः कुत एव सपत्नजः ।

क्षितिर्भूत्फलवत्यजनन्दने शमरतेऽमरतेजसि पार्थिवे ॥४॥

While this son of Aja, resplendent as a God, this peace-loving King, ruled the earth, no illness set its foot among his folk; whence could they suffer an invasion from the enemies? The earth never failed in her (bountiful) crops. (4).

दशदिगन्तजिता रघुणा यथा श्रियमपुण्यदजेन ततः परम् ।

तमधिगम्य तथैव पुनर्बभौ न न महीनमहीनपराक्रमम् ॥५॥

As the earth, under Raghu, who had conquered the ten quarters, and under Aja after him, gained in splendour, even so under him, whose prowess was not less, did she shine again. (5).

समतया वसुवृष्टिसर्जनैर्नियमनादसतां च नराधिपः ।

अनुययौ यमपुण्यजनेश्वरौ सवरुणावरुणाग्रसरं रुचा ॥६॥

By his impartiality, by the dispersion of showers of wealth, and by the chastisement of wicked men, he approached Yama, Kubera and Varuṇa, and by his lustre the Sun. (6).

न मृगयाभिरतिर्न दुरोदरं न च शशिप्रतिमाभरणं मधु ।

तमुदयाय न वा नवयौवना प्रियतमा यतमानमपाहरत् ॥७॥

And as he strove to win glory, neither love of chase,
CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

nor gambling, nor wine adorned by moon's image, nor his beloved in the freshness of her youth led him astray. (7).

न कृपणा प्रभवत्यपि दासवे न वितथा परिहासकथास्त्वपि ।

न च सपत्नजनेष्वपि तेन वागपरुषा परुषाक्षरमोरिता ॥८॥

No abject word would he use even to Indra though the latter was his Lord; nor would he utter a falsehood even in jest; nor would he speak harsh words even to his foes being free from anger towards them. (8).

उदयमस्तमयं च रघूद्वहादुभयमानशिरे वसुधाधिपाः ।

स हि निदेशमलङ्घयतामभूत्सुहृदयोहृदयः प्रतिगर्जताम् ॥९॥

To this leader of Raghu's family, the Kings of the Earth owed both their rise and fall; for he was friend to such as did his bidding, and iron-hearted to all who dared defy. (9).

अजयदेकरथेन स मेदिनीमुदधिनेमिमधिज्यशरासनः ।

अयमघोषयदस्य तु केवलं गजवती जयतीव्रहया चमूः ॥१०॥

With bow-string he went conquering in one car the sea-girdled Earth—while his army with elephants and horses, irresistible through speed, did but proclaim his triumph. (10).

अवनिमेकरथेन वरूथिना जितवतः किल तस्य धनुर्भूतः ।

विजयदुन्दुभितां यथुरणा घनरवा नरवाहनसंपदः ॥११॥

As armed with his bow, he, who was rich as Kubera, subdued the Earth by means of his one car that had side-guards, the loud-roaring seas became the drums that proclaimed his triumph. (11).

शमितपक्षजलः शतकोटिना शिखरिणां कुलिशेन पुरंदरः ।

स शरवृष्टिभुजा धनुषा द्विषां स्वनवता नवतामरसाननः ॥१२॥

Indra, with his hundred-pointed bolt, destroyed the mountains' power of wing; while he, with his face like a fresh lotus, destroyed the allies and armies of his foemen by his sounding bow that poured forth a rain of arrows. (12).

चरणयोर्नखरागसमृद्धिभिर्मुकुटरत्नमरीचिभिरस्पृशन् ।

नृपतयः शतशो मरुतो यथा शतमखं तमखण्डितपौरुषम् ॥१३॥

Like Gods bowing down to Indra, Kings by the hundred touched his feet with the rays from the jewels in their diadems, which won fresh lustre from the brightness of his nails--this (King) of unassailable manliness. (13).

निववृते स महारण्वरोधसः सचिवकारितबालमुताञ्जलीन् ।

समनुकम्प्य सपत्नपरिग्रहाननलकानलकानवसां पुरीम् ॥१४॥

Then taking pity on the wives of his foemen who had neglected their hair, and made their counsellors to join the hands of their infant sons (in homage), he returned from the shores of the Ocean to his city (of Ayodhyā) which was not inferior to the city of Alakā. (14).

उपगतोऽपि च मण्डलनाभितामनुदितान्यसितातपवारणः ।

श्रियमवेक्ष्य स सरन्ध्रचलामभूदनलसोज्ज्वलसोमसमद्युतिः ॥१५॥

Though he, whose lustre shone like that of fire and the moon, stood as the nave of the circle (of kings), not allowing another white umbrella to be raised upwards, yet witnessing that Lakṣmī is fickle when one has defects, he did not become slothful. (15).

तमपहाय ककुत्स्थकुलोद्भवं पुरुषमात्मभवं च पतिव्रता ।
नृपतिमन्यमसेवत देवता सकमला कमलाघवमथिषु ॥१६॥

For with the exception of him sprung from Kakutstha's race who never turned away from his suppliants, and of the self-born (Viṣṇu), what other king would that virtuous Goddess, who carries a lotus in her hand, (ever) serve ? (16).

तमलभन्त पति पतिदेवताः शिखरिणामिव सागरमापगाः ।
मगधकोसलकेकयशासिनां दुहितरोऽहितरोपितमार्गणम् ॥१७॥

To him whose arrow pierced his foemen the virtuous daughters of the kings of Kosala, Kekaya, and Magadha were joined in wedlock, as rivers from the mountains wed the sea. (17).

प्रियतमाभिरसौ तिसृभिर्वभौ तिसृभिरेव भुवं सह शक्तिभिः ।
उपगतो विनिनीषुरिव प्रजा हरिहयोऽरिहयोगविचक्षणः ॥१८॥

Skilled in the means whereby to smite his foes, with his three wives he seemed to be Indra's self come to the earth with the threefold Powers to govern his subjects. (18).

स किल संयुगमूर्ध्नि सहायतां मघवतः प्रतिपद्य महारथः ।
स्वभुजवीर्यमगापयदुच्छ्रितं सुरवधूरवधूतभयाः शरैः ॥१९॥

And on the battlefield this great warrior became an ally of Indra, and, freeing the hearts of heavenly nymphs from fear by his arrows, made them hymn the lofty prowess of his arms. (19).

क्रतुषु तेन विसर्जितमौलिना भुजसमाहृतदिग्वसुना कृताः ।
कनकयूपसमुच्छ्रयशोभिनो वितमसा तमसासरयूतटाः ॥२०॥

Clear-minded, drawing the wealth of the quarters with his arm, he doffed his crown in sacrifices and made the banks of the rivers Tamasā and Sarayu shine with golden columns raised for sacrifices. (20).

अजिनदण्डभृतं कुशमेखलां यतगिरं मृगशृङ्गपरिग्रहाम् ।
अधिवसंस्तनुमध्वरदोक्षितामसमभासमभासयदीश्वरः ॥२१॥

Incarnate in his person that was initiated for the sacrifice and had its deerskin and staff, that was girdled with Kuśa, that was restrained in speech, and had a deerhorn as its means (for scratching), the Lord made it shine with an unequalled lustre. (21).

अवभृथप्रयतो नियतेन्द्रियः सुरसमाजसमाक्रमणोचितः ।
नमयति स्म स केवलमुन्नतं वनमुचे नमुचेररये शिरः ॥२२॥

Cleansed by the concluding ablution, restraining his senses, and fit to move among an assembly of Gods, he bowed his lofty head before Indra only—the giver of rains. (22).

असकृदेकरथेन तरस्विना हरिहयाग्रसरेण धनुर्भृता ।
दिनकराभिमुखा रणरेणवो रुधिरे रुधिरेण सुरद्विषाम् ॥२३॥

Often did this matchless Hero, bow in hand—this mighty one—fighting in front of Indra, lay the dust of battle that veiled the Sun with the blood of demons. (23).

अथ समाववृते कुसुमैर्नवैस्तमिव सेवितुमेकनराधिपम् ।
यमकुबेरजलेश्वरवज्रिणां समधुरं मधुरञ्चितविक्रमम् ॥२४॥

Then came Spring with fresh flowers to wait upon this

One King of the Earth, in might all worshipful, the peer alike of Yama, Kubera, Varuṇa and Indra. (24).

जिगमिषुर्धनदाध्युषितां दिशं रथयुजा परिवर्तितवाहनः ।
दिनमुखानि रविहिमनिग्रहैर्विमलयन्मलयं नगमत्यजत् ॥२५॥

Desiring to proceed to the quarter where Kubera dwelt, his steeds turned by his driver (Aruṇa), the Sun cleared the morning-hours of frost, and left the Malaya mountain. (25).

कुसुमजन्म ततो नवपल्लवास्तदनु षट्पदकोकिलकूजितम् ।
इति यथाक्रममाविरभून्मधुर्द्रुमवतीमवतीर्य वनस्थलीम् ॥२६॥

First burst the flowers, then sprouted fresh shoots, and then were heard the hum of bees and the cuckoo's note; thus in due order did Spring reveal himself, alighting on tree-clad glades. (26).

नयगुणोपचितामिव भूपतेः सदुपकारफलां श्रियमर्थिनः ।
अभिययुः सरसो मधुसंभृतां कमलिनीमलिनीरपतत्रिणः ॥२७॥

As suitors sought the wealth of the monarch which his kingcraft helped him to accumulate, and which was meant to benefit the good—so to the lotus-plant in the lake, that spring-time made to thrive, came bees and aquatic birds. (27).

कुसुममेव न केवलमार्तवं नवमशोकतरोः स्मरदीपनम् ।
किसलयप्रसवोऽपि विलासिनां मदयिता दयिताश्ववर्णार्पितः ॥२८॥

Not only did the fresh spring-tide blossoms of the Aśoka excite love in the hearts of the gallants but even

the tender shoots thereof which their loved ones wore as ear-drops smote their hearts with passion. (28).

विरचिता मधुनोपवनश्रियामभिनवा इव पत्रविशेषकाः ।
मधुलिहां मधुदानविशारदाः कुरवका रवकारणतां ययुः ॥२९॥

Now the Kuravaka flowers, which looked like fresh paintings drawn by Spring on garden's fair Beauty, stirred the bees to hum by their cleverness in giving them honey. (29).

सुबदनावदनासवसंभृतस्तदनुवादिगुणः कुसुमोद्गमः ।
मधुकरैरकरोन्मधुलोलुपैर्बकुलमाकुलमायतपङ्क्तिभिः ॥३०॥

The bursting blossoms of the Bakula tree which wine from beauteous lips had fostered, and which bore a quality (fragrance) similar to them, caused the bees to swarm to the tree, where, greedy of sweetness, they clung in long-drawn rows. (30).

उपहितं शिशिरापगमश्रिया मुकुलजालमशोभत किंशुके ।
प्रणयिनीव नखक्षतमण्डनं प्रमदया मदयापितलज्जया ॥३१॥

The clustering buds, which the splendour of spring gave to the Kimśuka tree, appeared like the ornaments of nail-marks made by a woman on the person of her lover, when her sense of shame is banished by her intoxication. (31).

व्रणगुरुप्रमदाधरदुःसहं जघननिर्विषयोऽकृतमेखलम् ।
न खलु तावदशेषमपोहितुं रविरलं विरलं कृतवान्हिमम् ॥३२॥

Not yet did the Sun wholly dispel but made less keen the frost which caused unbearable pain to the lower lips

of women swollen from biting, and which made them remove their zones from their hips. (32).

अभिनयान्परिचेतुमिवोद्यता मलयमारुतकम्पितपल्लवा ।
अमदयत्सहकारलता मनः सकलिका कलिकामजितामपि ॥३३॥

The mango-tree, full of blossoms, whose leaves were shaken by the Malaya breeze, seemed to be preparing to learn acting, and stirred love in the hearts of even those who had conquered passion and hatred. (33).

प्रथममन्यभृताभिरुदीरिताः प्रविरला इव सुग्धवधूकथाः ।
सुरभिगन्धिषु शुश्रुविरे गिरः कुसुमितासु मिता वनराजिषु ॥३४॥

And in the fragrant, blossoming forest-glades were heard the early notes of the cuckoo, like the short and broken words of loving brides. (34).

श्रुतिसुखभ्रमरस्वनगीतयः कुसुमकोमलदन्तरुचो बभूः ।
उपवनान्तलताः पवनाहतैः किसलयैः सलयैरिव पाणिभिः ॥३५॥

The creepers on the garden-skirts that sang with the pleasant hum of bees, while their flowers shown like the tender gleam of teeth, seemed to beat (the dance's) time with wind-waved buds for hands. (35).

ललितविभ्रमबन्धविचक्षणं सुरभिगन्धपराजितकेसरम् ।
पतिषु निर्विविशुर्मधुमङ्गनाः स्मरसखं रसखण्डनवर्जितम् ॥३६॥

And fair women enjoyed drinking wine, the ally of love, that did not foster strife with their husbands, that was apt to give them charming graces, and that surpassed the

Bakula flowers by their sweet fragrance. (36).

शुशुभिरे स्मितचारुतराननाः स्त्रिय इव श्लथशिञ्जितमेखलाः ।
विकचतामरसा गृहदीधिका मदकलोदकलोलविहंगमाः ॥३७॥

House-tanks, with blooming lotus-flowers, and with waterfowls cooing softly through intoxication, shone like women whose faces are lit with smiles, and whose tinkling zones hang loose. (37).

उपययौ तनुतां मधुखण्डिता हिमकरोदयपाण्डुमुखच्छविः ।
सदृशमिष्टसमागमनिर्वृतिं वनितयानितया रजनीबधूः ॥३८॥

The Bride of Night, by Spring repulsed, grew thin, her face's lustre paled by moon-rise, like a woman who is balked of the happiness of union with her lover. (38).

अपतुषारतया विशदप्रभैः सुरतसङ्गपरिश्रमनोदिभिः ।
कुसुमचापमतेजयदंशुभिर्हिमकरो मकरोर्जितकेतनम् ॥ ३९॥

Now the Moon, with her rays that beamed clear from absence of frost and could heal the fatigue of love-dalliance, sharpened the flower-bowed God whose banner is emblazoned by a crocodile. (39).

हुतहुताशनदीप्तिं वनश्रियः प्रतिनिधिः कनकाभरणस्य यत् ।
युवतयः कुसुमं दधुराहितं तदलके दलकेसरपेशलम् ॥४०॥

That flower which glows like fire fed by oblations—a fit substitute of the golden ornament for the Goddess of the wood—with soft petals and filaments, offered to ladies (by their lovers) was twined by them in their locks. (40).

अलिभिरञ्जनबिन्दुमनोहरैः कुसुमपङ्क्तिनिपातिभिरङ्कितः ।
न खलु शोभयति स्म वनस्थलीं न तिलकस्तिलकः प्रमदामिव ॥४१॥

The Tilaka-tree, now marked by bees that fell on its
CC-O. Prof. Sanyal Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

rows of flowers, and looked charming like so many drops of collyrium, did heighten the charms of the forest-glades like the Tilaka mark of a woman. (41).

अमदयन्मधुगन्धसनाथया किसलयाधरसंगतया मनः ।
कुसुमसंभृतया नवमल्लिका स्मितरुचा तरुचारविलासिनी ॥४२॥

And the Navamallikā, the tree's fair bride, with the glow of a smile that her flowers gave her, that played about her lip-like foliage, and that was accompanied by the scent of honey now ensnared the hearts (of men). (42).

अरुणारागनिषेधिभिरंशुकैः श्रवणलब्धपदैश्च यवांकुरैः ।
परभृताविरुतैश्च विलासिनः स्मरबलैरबलैकरसाः कृताः ॥४३॥

And pleasure-loving men were wholly drawn to women by garments that defied the red gleam of dawn, by barley-heads placed on the ears, and by Cuckoo's song—Love's whole array. (43).

उपचितावयवा शुचिभिः कणौरलिकदम्बकयोगमुपेयुषी ।
सदृशकान्तिरलक्ष्यत मञ्जरी तिलकजालकजाऽलकमौक्तिकैः ॥४४॥

The clustering blossoms of Tilaka, whose parts were filled with white pollen, shone like pearls in the wreath intertwined with (ladies') locks, as they came in contact with (black) swarms of bees. (44).

ध्वजपटं मदनस्य धनुर्भूतश्छविकरं मुखचूर्णमृतुश्रियः ।
कुसुमकेसररेणुमलिव्रजाः सपवनोपवनोत्थितमन्वयुः ॥४५॥

Swarms of bees now chased the pollen of flower-filaments that was stirred in the wind-swept gardens, which

was (like) the banner-cloth of Love, the archer, (or like) the face-powder to adorn the Goddess of Spring. (45).

अनुभवन्नवदोलमृतूत्सवं पदुरपि प्रियकण्ठजिघृक्षया ।
अनयदासनरज्जुपरिग्रहे भुजलतां जलतामबलाजनः ॥४६॥

Enjoying Spring's festival when they swayed on new swings, the ladies, though (such) adepts, yet desiring to clasp their lovers' necks, made their creeper-like arms languish when holding to the ropes that formed their seats. (46).

त्यजत मानमलं बत विग्रहैनं पुनरेति गतं चतुरं वयः ।
परभृताभिरितीव निवेदिते स्मरमते रमते स्म वधूजनः ॥४७॥

"Give up your hauteur!" "Ah, cease from all strife!" "Life's pleasure-time once gone never returns!" So Kokils spoke Love's mind, and brides yielded to (love's) delights. (47).

अथ यथामुखमार्तवमुत्सवं समनुभूय विलासवतीसखः ।
नरपतिश्चकमे मृगयारतिं स मधुमन्मधुमन्मथसन्निभः ॥४८॥

Then he, the King, the equal of Viṣṇu, Spring and Love, enjoyed with his fair wives the Season's festival to fulness, and now longed to taste the joys of hunting. (48).

परिचयं चललक्ष्यनिपातने भयरूपोश्च तदिङ्गितबोधनम् ।
अमजयात्प्रगुणां च करोत्यसौ तनुमतोऽनुमतः सचिवैर्ययो ॥४९॥

It gives skill to cleave moving marks, it acquaints one with the outward signs of their fear and rage; and braces (the hunter's) frame by conquering fatigue—wherefore his counsellor approving, he started (for the chase.) (49).

मृगवनोपगमक्षमवेषभृद्विपुलकण्ठनिषक्तशरासनः ।

गगनमश्वखुरोद्धतरेणुभिर्नृसविता स वितानमिवाकरोत् ॥५०॥

Dressed in a garb that was meet for going to the forest-haunt of beasts, with bow resting on his broad neck, that Sun-like King obscured the sky with dust raised by the hoofs of horses. (50).

प्रथितमौलिरसौ वनमालया तरुपलाशसवर्णतनुच्छदः ।

तुरगवल्गनचञ्चलकुण्डलो विरुरुचे रुरुचेष्टितभूमिषु ॥५१॥

Braiding his locks with woodland wreaths, and wearing mail of the colour of the leaves of tree, his ear-rings trembling from the horse's speed, he glanced through the Ruru-haunted glades. (51).

तनुलताविनिवेशितविग्रहा भ्रमरसंक्रमितेक्षणवृत्तयः ।

ददृशुरध्वनि तं वनदेवताः सुनयनं नयनन्दितकोसलम् ॥५२॥

And the woodland deities, who veiled their forms in slender vines, and hid their glances in the black bees, watched the bright-eyed King as he passed along, whose righteous rule spread joy through Kosala. (52).

श्वगणिवागुरिकैः प्रथमास्थितं व्यपगतानलइस्यु विवेश सः ।

स्थिरतुरंगमभूमि निपानवन्मृगवयोगवयोपचितं वनम् ॥५३॥

Then he entered the forest which men with dogs and nets had taken before him, where fires were quenched and robbers had fled, where the soil was firm for horses to tread on, where there were wells, and which was teeming with swarms of deer and birds and bisons. (53).

अथ नभस्य इव त्रिदशायुधं कनकपिङ्गतडिद्गुणसंयुतम् ।
धनुरधिज्यमनाधिरूपाददे नरवरो रवरोषितकेसरी ॥५४॥

As Bhādrapada bears Indra's bow with its string of lightning brown-gleaming like gold, so his passions quelled the King now bore his well-strung bow whose twanging sound enraged the lion. (54).

तस्य स्तनप्रणयिभिर्मुहुरेणशावे-
व्याह्न्यमानहरिणीगमनं पुरस्तात् ।
आविर्बभूव कुशगर्भमुखं मृगाणां
यूथं तदग्रसरगवितकृष्णसारम् ॥५५॥

There before him appeared a herd of deer led by a proud stag, where suckling fawns often checked the fleeing does, while Kuśa blades hung from their muzzles. (55).

तत्प्रार्थितं जवनवाजिगतेन राज्ञा
तूणीमुखोद्धृतशरेण विशीर्णपङ्क्ति ।
श्यामीचकार वनमाकुलदृष्टिपात-
वतिरितोत्पलदलप्रकरैरिवाद्रैः ॥५६॥

Pursued by the swift-horsed King who had drawn a shaft from the mouth of the quiver, they broke their ranks and with their troubled glances made the forest dark as with dewy petals of blue lotuses that the breezes flung. (56).

लक्ष्यीकृतस्य हरिणस्य हरिप्रभावः
प्रेक्ष्य स्थितां सहचरीं व्यवधाय देहम् ।
आकराङ्कुष्टमपि कामितया स धन्वी
ब्राह्मणं कृपासुदुमनाः प्रतिसंजहार ॥५७॥

Powerful as Indra, this skilled archer would check the shaft even if drawn as far back as the ear, when he saw the hind interpose her person (to protect) the stag that was aimed at by him, his love-swayed heart being smitten with pity. (57).

तस्यापरेष्वपि मृगेषु शरान्मुमुक्षोः

कर्णान्तिमेत्य विभिदे निबिडोऽपि मुष्टिः ।

त्रासातिमात्रचटुलैः स्मरतः सुनेत्रैः

प्रौढप्रियानयनविभ्रमचेष्टितानि ॥५८॥

And even when he would shoot at other deer, his firm-clenched hand, full drawn up to the ear, unclasped of itself, as from the big orbs that rolled in fear he recalled the graceful glances from the eyes of his confident wives. (58).

उत्तस्थुषः सपदि पल्लवपङ्कमध्या-

न्मुस्ताप्ररोहकवलावयवानुकीर्णम् ।

जग्राह स द्रुतवराहकुलस्य मार्गं

सुव्यक्तमार्द्रपदपङ्क्तिभिरायताभिः ॥५९॥

He followed the path of the swift herd of boars as with speed they emerged from the muddy pools, where portions of the mouthfuls of Musta shoots had fallen and which was clearly shown by long-stretching, wet foot-prints. (59).

तं बाहनादवनतोत्तरकायमीष-

द्विध्यन्तमुद्धतसटाः प्रतिहन्तुमीषः ।

नात्मानमस्य विविदुः सहसा वराहा
वृक्षेषु विद्धमिषुभिर्जघनाश्रयेषु ॥६०॥

Their manes bristling high, the boars desired to charge him, who, while striking, bent his upper-half from his horse; and they knew not that in a trice they were pinned to the trees against which they leaned their buttocks, with his arrows. (60).

तेनाभिघातरभसस्य विकृष्य पत्री
वन्यस्य नेत्रविवरे महिषस्य मुक्तः ।
निभिद्य विग्रहमशोणितलिप्तपुङ्ख-
स्तं पातयां प्रथममास पपात पश्चात् ॥६१॥

One shaft, which he had drawn and aimed at the eye of a wild bison that was eager to charge, dashed through its body and first slaying the beast dropt to the ground, its feathers clean of blood. (61).

प्रायो विषाणपरिमोक्षलघुत्तमाङ्गा-
न्खङ्गांश्चकार नृपतिर्निशितः क्षुरप्रैः ।
शृङ्गं स दृप्तविनयाधिकृतः परेषा-
मत्युच्छ्रितं न ममृषे न तु दीर्घमायुः ॥६२॥

With his keen-edged arrows, he rendered light the heads of a large number of rhinoceroses by striking down their horns; for charged as he was with the duty of checking the wicked, he did not envy their long life, but could not bear their lofty pretension. (62).

व्याघ्रानभोरभिमुखोत्पतितान्गुहाभ्यः
फुल्लासनाग्रविटपानिव वायुरुत्तमान् ।

शिक्षाविशेषलघुहस्ततया निमेषा-

त्तूणीचकार शरपूरितवक्त्ररन्ध्रान् ॥६३॥

And through the dexterity of his hand which intense practice had given, this fearless (archer) in a moment turned the tigers into quivers by filling their yawning mouths with arrows, as from their caves they sprang on him, like blooming Asana sprouts broken by tempest. (63).

निर्घातोग्रैः कुञ्जलीनाञ्जिघांसुर्ज्यानिर्घोषैः क्षोभयामास सिंहान् ।

नूनं तेषामभ्यसूयापरोऽभूद्वीर्योदग्रे राजशब्दे मृगेषु ॥६४॥

Desiring to slay the lions crouching in their dens he disturbed them (first) with the twang of bow harsh-sounding like a hurricane; for he grudged the title of King—which among beasts they bore—the lofty title of valour. (64).

तान्हुत्वा गजकुलबद्धतीव्रवैरान्काकुत्स्थः कुटिलनखाग्रलग्नमुक्तान् ।

आत्मानं रणहृतकर्मणां गजानामानृणं गतमिव मार्गणैरमन्त ॥६५॥

Daśaratha, having killed them who were the fiercest foes of elephants, and whose claws bore their pearls in their curved points, regarded that with his arrows he paid the debt he owed to the elephants who helped him in his battles. (65).

चमरान्परितः प्रवर्तिताश्वः क्वचिदाकर्णविकृष्टभल्लवर्षी ।

नृपतीनिव तान्वियोज्य सद्यः सितबालव्यजनैर्जंगाम शान्तिम् ॥६६॥

At times he turned his horse towards the Yaks, and showering arrows, drawn to his ears, he tore away from

them, as from (rival) kings, the chowries of their white tails, and then felt at ease. (66).

अपि तुरगसमीपादुत्पतन्तं मयूरं
न स रुचिरकलापं बाणलक्ष्मीचकार ।
सपदि गतमनस्कश्चित्रमाल्यानुकीर्णं
रतिविगलितबन्धे केशपाशे प्रियायाः ॥६७॥

He aimed no shaft at the splendid-tailed peacock, though flying close to his horse, recalling, that instant, the tresses of his beloved, intertwined with bright flowers, when loving sport had loosed their braids. (67).

तस्य कर्कशविहारसंभवं स्वेदमाननविलग्नजालकम् ।
आचक्षाम सतुषारशीकरो भिन्नपल्लवपुटो घनानिलः ॥६८॥

Drops of sweat, caused by the strenuous toil, that broke in lines on his face, were absorbed by the dewdrop-laden woodland breeze that burst the folds of buds. (68).

इति विस्मृतान्यकरणीयमात्मनः सचिवावलम्बितधुरं धराधिपम् ।
परिवृद्धरागमनुबन्धसेवया मृगया जहार चतुरेय कामिनी ॥६९॥

Thus did chase, like an artful woman, enthrall the king whose fondness increased with constant devotion, wiping out all thought of any other duty, since the weight of kingship was borne by his counsellors. (69).

स ललितकुसुमप्रवालशय्यां ज्वलितमहौषधिदीपिकासनायाम् ।
नरपतिरतिवाह्यांबभूव बवचिदसमेतपरिच्छदस्त्रियामाम् ॥७०॥

(Once) in an unknown place, unattended by his servants, the King passed the night on a couch of delicate

flowers and twigs where luminous plants alone were the burning lights. (70).

उषसि स गजयूथकर्णतालैः पटुपटहध्वनिभिर्विनीतनिद्रः ।
अरमत मधुराणि तत्र शृण्वन्विहगविकूजितबन्दिमङ्गलानि ॥७१॥

At dawn he was wakened by the flapping ears of herds of elephants that sounded like deep-toned drums, and joyed to hear the birds' sweet warblings, like the auspicious songs of bards. (71).

अथ जातु रुरोगृहीतवर्त्मा विपिने पार्श्वचरैरलक्ष्यमाणः ।
श्रमफेनमुचा तपस्विगाढां तमसां प्राप नदीं तुरंगमेण ॥७२॥

Once, unmarked by all his attendants, tracking a stag through the forest, he reached the river Tamasā, the haunt of sages, on his horse that was foaming (at the mouth) through fatigue. (72).

कुम्भपूरणभवः पटुरुच्चैरुच्चचार निनदोऽभ्रसि तस्याः ।
तत्र स द्विरदबुहितशङ्को शब्दपातिनमिषुं विससर्ज ॥७३॥

From her waters there rose, from a waterpot one filled, a sharp and loud sound; and thinking it to be the trumpeting of an elephant, he loosed an arrow in the direction of the sound. (73).

नृपतेः प्रतिषिद्धमेव तत्कृतवान्पङ्क्तिरथो विलङ्घ्य यत् ।
अपथे पदमर्पयन्ति हि श्रुतवन्तोऽपि रजोनिमीलिताः ॥७४॥

This, which the law forbids to a king, Daśaratha did transgressing (the rule); for when passion blinds, even those versed in Sacred Lore will tread a forbidden path. (74).

हा तातेति क्रन्दितमाकर्ण्य विषण्ण-
 स्तस्यान्विष्यन्वेतसगूढं प्रभवं सः ।
 शल्यप्रोतं प्रेक्ष्य सकुम्भं मुनिपुत्रं
 तापादन्तःशल्य इवासीत्क्षितिपोऽपि ॥७५॥

“Oh father!” he heard the cry, and grief-stricken, he sought to find its source among the reeds, when discovering a sage’s son, with jar in hand, transfixed by his shaft, the King too felt, through pain, as if a dart had lodged inside his heart. (75).

तेनावतीर्य तुरगात्प्रथितान्वयेन
 पृष्ठान्वयः स जलकुम्भनिषण्णदेहः ।
 तस्मै द्विजेतरतपस्विमुतं स्थलद्भि-
 रात्मानमक्षरपदैः कथयांबभूव ॥७६॥

Dismounting from his horse, the high-descended (King) asked his race, when, propped against his jar, with faltering words he told that he was the son of an ascetic belonging to a caste other than the twice-born one. (76).

तच्चोदितश्च तमनुद्धतशल्यमेव
 पित्रोः सकाशमवसन्नदृशोर्निनाय ।
 ताम्यां तथागतमुपेत्य तमेकपुत्र-
 मज्ञानतः स्वचरितं नृपतिः शशंस ॥७७॥

Then, urged by him, he bore him, with the barb still undrawn, to his blind parents, and rehearsed what unwittingly he had done to their only son, whom he had approached in that state. (77).

तौ दंपती बहु विलप्य शिशोः प्रहर्त्रा
 शल्यं निखातमुदहारयतामुरस्तः ।
 सोऽभूत्परासुरथ भूमिर्पति शशाप
 हस्तार्पितैर्नयनवारिभिरेव वृद्धः ॥७८॥

Sore grieving, the husband and wife caused the killer to draw out the shaft from the breast of the lad, who expired; whereupon the old man cursed the King, with the very water of tears that he had gathered in his hand. (78).

दिष्टान्तमाप्स्यति भवानपि पुत्रशोका-
 दन्त्ये वयस्यहमिवेति तमुक्तवन्तम् ।
 आक्रान्तपूर्वमिव मुक्तविषं भुजंगं
 प्रोवाच कोसलपतिः प्रथमापराद्धः ॥७९॥

"When age comes on thee, thou, too, shalt die of grief for thy son, as now I die !" Thus, as a snake, when trampled upon, pours its venom, he spake; and to him, the King, who first had offended him, made reply. (79).

शापोऽप्यदृष्टतनयाननपद्मशोभे
 सानुग्रहो भगवता मयि पातितोऽयम् ।
 कृष्यां दहन्नपि खलु क्षितिमिन्धनेद्धो
 बीजप्ररोहजननीं ज्वलनः करोति ॥८०॥

"To me, who has not seen the loveliness of the lotus-face of a son, even this curse, which thy saintly self has made to fall, is accompanied by a blessing; so fire, kindled by fuel, although it may consume cornbearing land yet makes it productive of seedlings." (80).

इत्थंगते गतघृणः किमयं विधत्तां
 वध्यस्तवेत्यभिहितो वसुधाधिपेन ।
 एधान्हुताशनवतः स मुनिर्ययाचे
 पुत्रं परासुमनुगन्तुमनाः सदारः ॥८१॥

“In these circumstances, what may this pitiless one, that deserves death from thy hand, do?” Thus addressed by the King, the sage begged for burning fuel, desiring to follow his son in death together with his wife. (81).

प्राप्तानुगः सपदि शासनमस्य राजा
 संपाद्य पातकविलुप्तधृतिनिवृत्तः ।
 अन्तर्निविष्टपदमात्मविनाशहेतुं
 शापं दधज्ज्वलनमौर्वमिवाम्बुराशिः ॥८२॥

Then as his attendants joined him, the King immediately did his bidding and returned, the peace of his mind all lost through sin, bearing the curse deep-graven on his heart—the source of his own death—as Ocean bears the submarine fire. (82).

— — —

दशमः सर्गः

पृथिवीं शासतस्तस्य पाकशासनतेजसः ।
 किंचिद्वनमनूनद्धैः शरदामयुतं ययौ ॥१॥

While he, powerful as Indra, whose wealth ever grew, was ruling the earth, a little less than ten thousand years were sped. (1).

न चोपलेभे पूर्वेषामृणनिर्मोक्षसाधनम् ।

सुताभिधानं स ज्योतिः सद्यः शोकतमोपहम् ॥२॥

Yet he did not gain that light named "the Son" to pay the debt he owed his Sires—the light that swiftly chases sorrow's gloom. (2).

अतिष्ठत्प्रत्ययापेक्षसंततिः स चिरं नृपः ।

प्राङ्मन्यादनभिव्यक्तरत्नोत्पत्तिरिवार्णवः ॥३॥

Long stayed the King, his progeny depending on some cause, like the Ocean that did not show its gems before the churning. (*lit.* whose production of gems was not manifest, before the churning). (3).

ऋष्यशृङ्गादयस्तस्य सन्तः संतानकाङ्क्षिणः ।

आरेभिरे जितात्मानः पुत्रीयामिष्टिमृत्विजः ॥४॥

Then for him, who longed for offspring, pious self-controlled priests, headed by Ṛṣyaśṛṅga, began the rite that might win him a son. (4).

तस्मिन्नवसरे देवाः पौलस्त्योपप्लुता हरिम् ।

अभिजग्मुर्निदाघार्तश्छायावृक्षमिवाध्वगाः ॥५॥

At that time, the gods, vexed by Rāvaṇa, went to Viṣṇu, as heat-worn wayfarers resort to a shady tree. (5).

ते च प्रापुरुदन्वन्तं बुबुधे चादिपूरुषः ।

अव्याक्षेपो भविष्यन्त्याः कार्यसिद्धेर्हि लक्षणम् ॥६॥

The very moment they reached the Ocean, the Supreme Lord woke from his sleep: for, absence of delay is certainly an indication of the future success in an undertaking. (6).

भोगिभोगासनासीनं ददृशुस्तं दिवौकसः ।
तत्फणामण्डलोर्द्ध्वमणिद्योतितविग्रहम् ॥७॥

Reclining on the seat—the serpent's body—the gods beheld him as his body was radiant with the flashing gems set in the circle of its hoods. (7).

श्रियः पद्मनिषण्णायाः क्षौमान्तरितमेखले ।
अङ्गुलिनिक्षिप्तचरणमास्तोर्णकरपल्लवे ॥८॥

Lakṣmī, lotus-throned, held in her lap his feet, where she had spread her leaflike hand, wrapping her zone in silk. (8).

प्रबुद्धपुण्डरीकाक्षं बालातपनिभांशुकम् ।
दिवसं शारदमिव प्रारम्भमुखदर्शनम् ॥९॥

His eyes beamed like a full-blown lotus, and his garment shone like the light of the morning Sun; grateful to the sight of the Yogīs was he like an autumnal day whose morning (beginning) is so pleasant, whose eyes are the blooming lotuses, and whose garment is the morning light. (9).

प्रभानुलिप्तश्रीवत्सं लक्ष्मीविभ्रमदर्पणम् ।
कौस्तुभाख्यमपां सारं बिभ्राणं बृहतोरसा ॥१०॥

He wore on his broad chest the very essence of the waters, named Kaustubha, which covered in its radiance the Śrīvatsa mark, and which was the glass that mirrored Lakṣmī's graces. (10).

बाहुभिर्विटपाकारैर्दिव्याभरणभूषितैः ।
आविर्भूतमपां मध्ये पारिजातमिवापरम् ॥११॥

His branch-like arms, bedecked with heavenly ornaments, gave him the appearance of the Pārijāta tree sprung among the (ocean's) waters. (11).

दंत्यस्त्रीगण्डलेखानां मदरागविलापिभिः ।
हेतिभिश्चेतनावद्भिर्द्विर्द्विरितजयस्वनम् ॥१२॥

Living weapons that paled the flush of wine on the broad cheeks of Daitya's wives, upraised his song of triumph. (12).

मुक्तशेषविरोधेन कुलिशक्षणलक्ष्मणा ।
उपस्थितं प्राञ्जलिना विनीतेन गच्छन्मता ॥१३॥

In humility, Garuḍa attended with hands folded together, giving up his hostility towards Śeṣa, and scarred by the stroke of (Indra's) thunder. (13).

योगनिद्रान्तविशदैः पावनैरवलोकनैः ।
भृग्वादीननुगृह्णन्तं सौखशायनिकानृषीन् ॥१४॥

With his hallowing glances, clear-beaming at the end of the Yaugic sleep, he favoured the sages headed by Bhṛgu who were inquiring if he had slept well. (14).

प्रणिपत्य सुरास्तस्मै शमयित्रे सुरद्विषाम् ।
अथैनं तुष्टुवुः स्तुत्यमवाङ्मनसगोचरम् ॥१५॥

The gods fell prostrate before Him and then extolled Him who was praiseworthy—the destroyer of the demon-host who transcends alike both speech and thought. (15).

नमो विश्वसृजे पूर्वं विश्वं तदनु बिभ्रते ।
अथ विश्वस्य संहर्त्रे तस्य त्रेधा स्थितात्मने ॥१६॥

"Hail to thee ! who first all things framedst, next didst uphold and last shalt destroy—thus appearing in triple form. (16).

रसान्तराण्येकरसं यथा दिव्यं पयोऽश्नुते ।
देशे देशे गुणेष्वेवमवस्थास्त्वमविक्रियः ॥१७॥

As rain from heaven, having one taste, yet assumes diverse tastes in different lands, so thou, unchanged in essence, yet assumest different forms with the various (three) qualities. (17).

अमेयो मितलोकस्त्वमनर्थो प्रार्थनावहः ।
अजितो जिष्णुरत्यन्त-व्यक्तो व्यक्तकारणम् ॥१८॥

Immeasurable thyself, thou measureth all worlds; feeling none, thou grantest all desires; unconquered, thou conquerest all; thyself unmanifest, thou dost display the world of seeming. (18).

हृदयस्थमनासन्नमकामं त्वां तपस्विनम् ।
दयालुमनघस्पृष्टं पुराणमजरं विदुः ॥१९॥

Men know thee to be far off, even when dwelling in their hearts, free from all desire and yet given to penance; compassionate, though sorrow never touches thee; old and yet unaging. (19).

सर्वज्ञस्त्वमविज्ञातः सर्वयोनिस्त्वमात्मभूः ।
सर्वप्रभुरनीशस्त्वमेकस्त्वं सर्वरूपभाक् ॥२०॥

Thyself unknown, thou knowest all; womb of all things, thyself self-born; Lord of all, thou knowest no ruler; one, yet appearing in manifold forms. (20).

सप्तसामोपगीतं त्वां सप्ताणवजलेशयम् ।
सप्ताचिमुखमाचख्युः सप्तलोकैकसंश्रयम् ॥२१॥

Thou art praised in the seven hymns; thou liest on the waters of seven oceans; thy mouth is the seven-tongued (fire); and thou art the sole refuge of the seven worlds. (21).

चतुर्वर्गफलं ज्ञानं कालावस्थाश्चतुर्गुणाः ।
चतुर्वर्गमयो लोकस्त्वत्तः सर्वं चतुर्मुखात् ॥२२॥

From thee, four-mouthed, have all proceeded—the knowledge that yields the fruit of the class of four; the division of time into the four Ages; and the four orders of mankind. (22).

अभ्यासनिगृहीतेन मनसा हृदयाश्रयम् ।
ज्योतिर्मयं विचिन्वन्ति योगिनस्त्वां विमुक्तये ॥२३॥

Ascetics seek thee that art full of light and seated in their hearts, to win redemption, with a mind that is subdued by constant exercise. (23).

अजस्य गृह्णतो जन्म निरीहस्य हतद्विषः ।
स्वपतो जागरुकस्य याथार्थ्यं वेद कस्तव ॥२४॥

Unborn, yet taking birth; seeking nothing and yet smiting (thy) foes; sleeping and awake—who can tell the truth about thee? (24).

शब्दादीन्विषयान्भोक्तुं चरितुं दुश्चरं तपः ।
पर्याप्तोऽसि प्रजाः पातुमौदासीन्येन वर्तितुम् ॥२५॥

To enjoy objects of sense, such as sound and others; to practise severest penance; to protect all subjects and yet remain indifferent—all this thou art well able to do. (25).

बहुधाप्यागमैभिर्नाः पन्थानः सिद्धिहेतवः ।

त्वय्येव निपतन्त्योघा जाह्नवीया इवार्णवे ॥२६॥

The ways of Bliss, though shown to be diverse by the various systems, yet all lead to thee, as Ganges' streams all fall into the Ocean. (26).

त्वय्यावेशितचित्तानां त्वत्समर्पितकर्मणाम् ।

गतिस्त्वं वीतरागाणामभूयःसंनिवृत्तये ॥२७॥

Who fix their hearts on thee, offer their deeds to thee, and are free from lust—these find in thee the way that leads to final redemption. (27).

प्रत्यक्षोऽप्यपरिच्छेद्यो मह्यादिर्महिमा तव ।

आप्तवागनुमानाम्यां साध्यं त्वां प्रति का कथा ॥२८॥

Thy Glory manifest—the Earth and others—is yet immeasurable; who then can measure thee whose existence can be inferred from Holy Writ or inference? (28).

केवलं स्मरणेनैव पुनासि पुरुषं यतः ।

अनेन वृत्तयः शेषा निवेदितफलास्त्वयि ॥२९॥

Thy soul of man thou purgest by his merely recalling thee; so that from this can be known how fruitful must be man's other actions concerning thee. (29).

उदधेरिव रत्नानि तेजांसीव विवस्वतः ।

स्तुतिभ्यो व्यतिरिच्यन्ते दूराणि चरितानि ते ॥३०॥

As the gems in the sea, or the lustre of the sun, even so thy deeds far transcend our praise. (30).

अनवाप्तमवाप्तव्यं न ते किञ्चन विद्यते ।

लोकानुग्रह एवैको हेतुस्ते जन्मकर्मणोः ॥३१॥

There is nothing that thou hast not, nor is there anything that thou dost seek; birth thou takest and toil, that the world may prosper by it. (31).

महिमानं यदुत्कीर्त्य तव संह्रियते वचः ।
श्रमेण तदशक्त्या वा न गुणानामियत्तया ॥३२॥

That we recount thy greatness and cease from speaking, is due to exhaustion, or weakness and not because thy virtues can be measured. (32).

इति प्रसादयामासुस्ते सुरास्तमधोक्षजम् ।
भूतार्थव्याहृतिः सा हि न स्तुतिः परमेष्ठिनः ॥३३॥

Thus did the Gods propitiate him—whom the senses cannot grasp : and that was but a statement of the truth and no flattery of the exalted one. (33).

तस्मै कुशलसंप्रभव्यञ्जितप्रीतये सुराः ।
भयमप्रलयोद्वेलादाचख्युर्नैर्ऋतोदधेः ॥३४॥

And to him who by questioning them about their well-being, showed how pleased he was with them, the gods expressed their fear from the ocean—the demon-host—that had overflowed the shore even when the time of universal destruction had not arrived. (34).

अथ वेलासमासन्नशैलरन्ध्रानुनादिना ।
स्वरेणोवाच भगवान्परिभूतार्णवध्वनिः ॥३५॥

Then the divine one spoke with a voice that drowned the ocean-roar, and was echoed by the caverns of mountains that were close to the shore-line. (35).

पुराणस्य कवेस्तस्य वर्णस्थानसमीरिता ।

बभूव कृतसंस्कारा चरितार्थेव भारती ॥३६॥

The speech of the ancient sage, coming from the appropriate places of the various vocables and thus gaining the proper refinement, did achieve the purpose of its existence. (36).

बभौ सदशनज्योत्स्ना सा विभोर्वदनोद्गता ।

निर्यातिशेषा चरणाद्गङ्गेबोर्ध्वप्रवर्तिनी ॥३७॥

The (speech) coming from the mouth of the Lord and lit with the lustre of his teeth gleamed like the Ganges, whose stream, after flowing down from his foot, now flowed heavenward. (37).

जाने वो रक्षसाक्रान्तावनुभावपराक्रमौ ।

अङ्गिनां तमसेवोभौ गुणौ प्रथममध्यमौ ॥३८॥

Well do I know how the Rākṣasa has smitten down your glory and your might, as ignorance in men annihilates the first and the middle quality. (38).

विदितं तप्यमानं च तेन मे भुवनत्रयम् ।

अकामोपनतेनेव साधोर्हृदयमेनसा ॥३९॥

And I know that as a good man's heart is tortured by unwitting sin, even so is the triple world tortured by him. (39).

कार्येषु चैककार्यत्वादभ्यर्थ्योऽस्मि न वज्रिणा ।

स्वयमेव हि वातोऽग्नेः सारथ्यं प्रतिपद्यते ॥४०॥

And as our duty is a common one, I do not need

the prayers of the thunder-armed (to rouse me) to do what is desired: wind of itself becomes an ally of fire. (40).

स्वासिधारापरिहृतः कामं चक्रस्य तेन मे ।
स्थापितो दशमो मूर्धा लभ्यांश इव रक्षसा ॥४१॥

The tenth head, which the edge of his sword had spared, seems to have been reserved by the Demon as a fitting part destined for my quoit. (41).

लघुर्वरातिसर्गात्तु मया तस्य दुरात्मनः ।
अत्यारूढं रिपोः सोढं चन्दनेनेव भोगिनः ॥४२॥

But through a boon, Brahman granted him, I have suffered his insolence so long as the sandal tree bears the climbing of a serpent. (42).

घातारं तपसा प्रीतं ययाचे स हि राक्षसः ।
दैवात्सर्गादिवध्यत्वं मर्त्येष्वास्थापराड्मुखः ॥४३॥

Disrespecting mankind he begged of the creator, who was pleased with his austerities, immunity from death at the hands of any heavenly being. (43).

सोऽहं दाशरथिर्भूत्वा रणभूमेर्बलिक्षमम् ।
करिष्यामि शरैस्तीक्ष्णैस्तच्छिरःकमलोच्चयम् ॥४४॥

Therefore, born as Daśaratha's son, with my keen arrows I shall design the heap of his lotus-heads as a fit offering to the battle-field. (44).

अचिराद्यज्ज्वभिर्भागं कल्पितं विधिवत्पुनः ।
मायाविभिरनालीढमादास्यध्वे निशाचरैः ॥४५॥

Now at the end of the rite which the King performed to win him his desired object (offspring), there rose from the fire a divine form that filled the priests with wonder. (50).

हेमपात्रगतं दोभ्यामादधानः पयश्चरुम् ।

अनुप्रवेशादाद्यस्य पुंसस्तेनापि दुर्बहम् ॥५१॥

Bearing in his hands a golden dish of mingled milk and rice, which he scarce could bear as the Supreme Lord had entered it. (51).

प्राजापत्योपनीतं तदन्नं प्रत्यग्रहीन्तृषः ।

वृषेव पयसां सारमाविष्कृतमुदन्वता ॥५२॥

The King accepted that food brought to him by that form sprung from Prajāpati (the creator), as Indra took the essence of the waters shewed by the Ocean. (52).

अनेन कथिता राज्ञो गुणास्तस्यान्यदुलंभाः ।

प्रसूतिं चकमे तस्मिन्त्रैलोक्यप्रभवोऽपि यत् ॥५३॥

That the creator of the triple world now sought His birth from this King showed what virtues he had, which none else may ever possess. (53).

स तेजो वैष्णवं पत्न्योर्विभजे चरुसंज्ञितम् ।

द्यावापृथिव्योः प्रत्यग्रमहर्षतिरिवातपम् ॥५४॥

That might of Viṣṇu, named as the milk-and-rice dish, the King divided between his two wives, as the sun distributes the morning light between Heaven and Earth. (54.)

अर्चिता तस्य कौसल्या प्रिया केकयवंशजा ।

अतः संभावितां ताभ्यां सुमित्रामेच्छद्वीह्वरः ॥५५॥

Kauśalya he highly esteemed, and Kaikeyi he loved; and therefore the King desired Sumitrā to be honoured by them (with a portion). (55).

ते बहुज्ञस्य चित्तज्ञे पत्न्यौ पत्युर्महीक्षितः ।
चरोरर्धार्धभागभ्यां तामयोजयतामुभे ॥५६॥

Those two wives of the husband—the King—who knew all (that was proper), knowing as they did his mind, both shared with her half of their portions of the milk-and-rice preparation. (56).

सा हि प्रणयवत्यासीत्सपत्न्योरुभयोरपि ।
भ्रमरी वारणस्येव मदनिस्सन्दरेखयोः ॥५७॥

For she loved alike both her co-wives, as the honey-bee seeks both the streams of ichor from (the brow of) an elephant. (57).

ताभिर्गर्भः प्रजाभूत्यं दध्ने देवांशसंभवः ।
सौरीभिरिव नाडीभिरमृताख्याभिरस्मयः ॥५८॥

They bore in their wombs, for the good of the world, the foetus sprung from a portion of the (supreme) God, as the Sun's rays, named Amṛta, bear the watery embryo. (58).

सममापन्नसत्त्वास्ता रेजुरापाण्डुरत्विषः ।
अन्तर्गतफलारम्भाः सस्यानामिव संपदः ॥५९॥

Conceiving together, shining with a pale lustre, they appeared like thriving crops when the incipient grain is formed within. (59).

गुप्तं ददृशुरात्मानं सर्वाः स्वप्नेषु वामनैः ।
जलजासिगदाशाङ्गं चक्रलाञ्छितमूर्तिभिः ॥६०॥

And all in their dreams saw that they were protected by dwarf forms that were distinguished by conch, sword, club, bow, and quoit. (60).

हेमपक्षप्रभाजालं गगने च वितन्वता ।
उह्यन्ते स्म सुपर्णेन वेगाकृष्टपयोमुखा ॥६१॥

They were borne by Garuḍa who spread in air the gauzy glory of his golden wings and in swift flight dragged the clouds after him. (61).

बिभ्रत्या कौस्तुभन्यासं स्तनान्तरविलम्बिनम् ।
पर्युपास्यन्त लक्ष्म्या च पद्मव्यजनहस्तया ॥६२॥

They were served by Lakṣmī, wearing between her breasts the Kaustubha lent (by Viṣṇu) and holding her lotus fan in her hand. (62).

कृताभिषेकैर्दिव्यायां त्रिलोतसि च सप्तभिः ।
ब्रह्मर्षिभिः परं ब्रह्म गृणद्भिरुपतस्थिरे ॥६३॥

The seven supreme sages that bathed in the triple-streamed divine river and extolled the holiest name (Brahman) waited upon them. (63).

ताम्यस्तथाविधान्स्वप्नाञ्छ्रुत्वा प्रीतो हि पार्थिवः ।
मेने परार्ध्यमात्मानं गुरुत्वेन जगद्गुरोः ॥६४॥

The King was pleased to hear such dreams from them and regarded himself as supreme through his being the father of the Lord of the universe. (64).

विभक्तात्मा विभुस्तासामेकः कुक्षिष्वनेकधा ।

उवास प्रतिमाचन्द्रः प्रसन्नानामपामिव ॥६५॥

The supreme Lord, though one, now dwelt in their wombs, dividing himself in manifold forms, like the Moon's image upon quiet waters. (65).

अथाग्यमहिषी राज्ञः प्रसूतिसमये सती ।

पुत्रं तमोपहं लेभे नक्तं ज्योतिरिवौषधिः ॥६६॥

Then the chaste chief queen of the King, when her time was come, brought forth a son that banished gloom, as the herb receives at night the light that dispels darkness. (66).

राम इत्यभिरामेण वपुषा तस्य चोदितः ।

नामधेयं गुरुश्रुते जगत्प्रथममङ्गलम् ॥६७॥

Actuated by the winsome beauty of his form, his father gave him the name of Rāma—the holiest of all holies in the world. (67).

रघुवंशप्रदीप्तेन तेनाप्रतिमतेजसा ।

रक्षागृहगता दीपाः प्रत्यादिष्टा इवाभवन् ॥६८॥

He, lamp of Raghu's line, of peerless lustre, as if outshone the lights in the lying-in-chamber. (68).

शय्यागतेन रामेण माता शातोदरी बभौ ।

सैकताम्भोजबलिना जाह्नवीव शरत्कृशा ॥६९॥

With Rāma lying on the bed by her side, the mother, who was now thin in the waist, shone like the Ganges, slim in autumn, with an offering of lotus on her sandy bank. (69).

कैकेय्यास्तनयो जज्ञे भरतो नाम शीलवान् ।
जनयित्रीमलंचक्रे यः प्रश्रय इव श्रियम् ॥७०॥

To Kaikeyi was born a virtuous son, named Bharata, who adorned his mother as modesty does fortune. (70).

सुतौ लक्ष्मणशत्रुघ्नौ सुमित्रा सुषुवे यमौ ।
सम्यगाराधिता विद्या प्रबोधविनयाविव ॥७१॥

Sumitrā brought forth twins, Lakṣmaṇa and Śa-
trughna, as Learning, duly propitiated, brings enlightenment
and self-control. (71).

निर्दोषमभवत्सर्वमाविष्कृतगुणं जगत् ।
अन्वगादिव हि स्वर्गो गां गतं पुरुषोत्तमम् ॥७२॥

The entire world now displayed its virtues, and shone
stainless; Heaven seemed to come down to the Earth in the
wake of the Supreme Lord. (72).

तस्योदये चतुर्भूतैः पौलस्त्यचक्रितेश्वराः ।
विरजस्कैर्नभस्वद्भिर्दिश उच्छ्वसिता इव ॥७३॥

At the birth of Viṣṇu who assumed four forms, the
quarters, whose lords were awed by Rāvaṇa, breathed
anew, as it were, with dustless winds. (73).

कृशानुरपधूमत्वात्प्रसन्नत्वात्प्रभाकरः ।
रक्षोविप्रकृतावास्तामपविद्धशुचाविव ॥७४॥

Fire, rising clear of smoke, and the Sun shining in un-
clouded majesty, who (late) were oppressed by the demon,
showed as if their sorrow was now removed. (74).

दशाननकिरीटैर्म्यस्तत्क्षरां राक्षसश्रियः ।
मणिव्याजेन पर्यस्ताः पृथिव्यामभ्रुबिन्दवः ॥७५॥

That moment, under the guise of the jewels that fell from the diadems of Rāvaṇa, the Fortune of the demons shed tear-drops on the earth. (75).

पुत्रजन्मप्रवेश्यानां तूर्याणां तस्य पुत्रिणः ।
आरम्भं प्रथमं चक्रुर्देवदुन्दुभयो दिवि ॥७६॥

The celestial drums in heaven preluded the musical instruments that were to be sounded at the birth of sons to him who was now a father. (76).

संतानकमयी वृष्टिर्भवने चास्य पेतुषी ।
सन्मङ्गलोपचाराणां सैवादिरचनाऽभवत् ॥७७॥

The shower of flowers of the tree of Paradise, that fell on his palace, itself prefaced the auspicious rites that were necessary (on that occasion). (77).

कुमाराः कृतसंस्कारास्ते धात्रीस्तन्यपायिनः ।
आनन्देनाग्रजेनेव समं बबुधिरे पितुः ॥७८॥

The princes, duly consecrated, suckling at the breasts of wet-nurses, grew together with their father's joy which was, as it were, their elder brother. (78).

स्वाभाविकं विनीतत्वं तेषां विनयकर्मणा ।
मुमूर्च्छं सहजं तेजो हविषेव हविर्भुजाम् ॥७९॥

Their inborn self-restraint increased by training, like the natural glow of fire when fed with oblations. (79).

परस्पराविरुद्धास्ते तद्रघोरनघं कुलम् ।
अलमुद्द्योतयामासुर्देवारण्यमिवर्तवः ॥८०॥

Living in perfect harmony with each other they shed ample lustre on Raghu's unblemished line, as the seasons make glorious the paradisal garden. (80).

समानेऽपि हि सौभ्रात्रे यथोभौ रामलक्ष्मणौ ।
तथा भरतशत्रुघ्नौ प्रीत्या द्वन्द्वं बभूवतुः ॥८१॥

Although their fraternal regard was equal, yet as through affection Rāma and Laksmana were drawn together, even so were Bharata and Śatrughna. (81).

तेषां द्वयोर्द्वयोरैक्यं बिभिदे न कदाचन ।
यथा वायुविभावस्वोर्यथा चन्द्रसमुद्रयोः ॥८२॥

The unity of either pair was never broken, like the union of wind and fire, or the Moon and the Ocean. (82).

ते प्रजानां प्रजानाथास्तेजसा प्रश्रयेण च ।
मनो जह्नुनिदाघान्ते श्यामाभ्रा दिवसा इव ॥८३॥

Those princes, the lords of their subjects, by their valour and their modesty won the hearts of their people like the days of dark clouds at the end of summer. (83).

स चतुर्धा बभौ व्यस्तः प्रसवः पृथिवीपतेः ।
धर्मार्थकाममोक्षाणामवतार इवाङ्गवान् ॥८४॥

The King's progeny, thus divided fourfold, seemed to be virtue, wealth, pleasure and final bliss in bodily form descending (to the earth). (84).

गुणैराराधयामासुस्ते गुरुं गुरुवत्सलाः ।

तमेव चतुरन्तेशं रत्नैरिव महार्णवाः ॥८५॥

By their virtues these pleased their father, to whom they were devoted, as the great Ocean did him with pearls—this monarch of the four quarters. (85).

सुरगज इव दन्तैर्भग्नदैत्यासिधारै-

नय इव पणवन्धव्यक्तयोगैरुपायैः ।

हरिरिव युगदीर्घदोर्भिरंशैस्तदीयैः

पतिरवनिपतीनां तंश्चकाशे चतुर्भिः ॥८६॥

As the celestial elephant with his four tusks that broke the sword-edges of the demon-host, or kingcraft with its four expedients whose use is inferred from the achievement of fruit, or Visnu with his four arms, long as the pole of a yoke, so with his (Visnu's) partial incarnations—the four sons—shone this Supreme Lord of kings. (86).

एकादशः सर्गः

कौशिकेन स किल क्षितीश्वरो राममध्वरविघातशान्तये ।

काकपक्षधरमेत्य याचितस्तेजसां हि न वयः समीक्ष्यते ॥१॥

While Rāma was (still) wearing a boy's dark curls, there came Kauśika to beg him from the King to quell disturbance in his sacrifice. For in the high-spirited (heroes) age is not regarded. (1).

कृच्छ्रं लब्धमपि लब्धवर्णभाक्तं दिदेश मुनये सलक्ष्मणम् ।
अप्यसुप्रणयिनां रघोः कुले न व्यहन्यत कदाचिदर्थिता ॥२॥

The King, who honoured learned men, gave him, though hard-won, to the sage, together with Lakṣmaṇa. For in Raghu's line the request even of those that asked as boon (the monarch's) life was never turned down. (2).

यावदादिशति पार्थिवस्तयोर्निर्गमाय पुरमार्गसंस्क्रियाम् ।
तावदाशु विदधे मरुत्सखैः सा सपुष्पजलवर्षिभिर्घनैः ॥३॥

And even as the King was ordering the decoration of the city-streets at their departure, they were forthwith arranged by the wind-driven clouds that showered down rain and flowers. (3).

तौ निदेशकरणोद्यतौ पितुर्धन्विनौ चरणयोर्निपेततुः ।
भूपतेरपि तयोः प्रवत्स्यतोर्नम्रयोरुपरि बाष्पबिन्दवः ॥४॥

Readily obeying their father's will, they took their bows and bent low before his feet, while the tears from the King's eyes fell on their prostrate forms that were soon to speed on the journey. (4).

तौ पितुर्नयनजेन वारिणा किञ्चिदुक्षितशिखण्डकावुभौ ।
धन्विनौ तमृषिमन्वगच्छतां पौरदृष्टिकृतमार्गतोरणौ ॥५॥

Both these archers, their crest-locks slightly bedewed by the tears their father shed, went with the sage, when the citizens' glances served as the arches on the way. (5).

लक्ष्मणानुचरमेव राघवं नेतुमैच्छदृषिरित्यसौ नृपः ।
आशिषं प्रयुयुजे न दाहिनीं सा हि रक्षणाविधौ तयोः क्षमा ॥६॥

Now deeming that the sage had desired to take Rāma with Lakṣmaṇa following, the King proffered (them) his blessings, and not an armed host: for they (blessings) were well able to protect them. (6).

मातृवर्गचरणस्पृशौ मुनेस्तौ प्रपद्य पदवीं महोजसः ।

रेजतुर्गतिवशात्प्रवर्तिनौ भास्करस्य मधुमाधवाविव ॥७॥

Having bowed down before their mothers, they followed in the wake of the illustrious sage, shining like Madhu and Mādhava whose advent is brought about by the Sun's course. (7).

वीचिलोलभुजयोस्तयोगंतं शैशवाच्चपलमप्यशोभत ।

तोयदागम इवोद्धचभिद्ययोर्नामिधेयसदृशं विचेष्टितम् ॥८॥

With lissom arms like dancing waves, they paced on unsteadily, which was fair to behold on account of their tender age, like the streams Uddhya and Bhidya that flow on, (flooding and tearing the banks) as suits their names. (8).

तौ बलातिबलयोः प्रभावतो विद्ययोः पथि मुनिप्रदिष्टयोः ।

मम्लतुर्न मणिकुट्टिमोचितौ मातृपाश्वर्परिवर्तिनाविव ॥९॥

Through the power of the spells Bala and Atibala taught them by the sage, they did not languish on the way—as though they paced the accustomed crystal floor by their mothers' side. (9).

पूर्वधुत्तकथितैः पुराविदः सानुजः पितृसखस्य राघवः ।

उह्यमान इव वाहनीचितः पादचारमपि न व्यभावयत् ॥१०॥

The tales of bygone days, related by their father's friend, skilled in legends, so lifted and carried them, that accustomed as they were to move in chariots, they scarce felt that now they walked on foot. (10).

तौ सरांसि रसवद्भिरम्बुभिः कूजितैः श्रुतिसुखैः पतत्रिणः ।
वायवः सुरभिपुष्परेणुभिश्छायया च जलदाः सिषेविरे ॥११॥

Now, the lakes with their sweet waters, the birds with their pleasant songs, the winds with the fragrant dust of flowers and the clouds with shade waited upon them. (11).

नाम्भसां कमलशोभिनां तथा शाखिनां च न परिश्रमच्छिदाम् ।
दर्शनेन लघुना यथा तयोः प्रीतिमापुरुभयोस्तपस्विनः ॥१२॥

More than lakes with lotuses gleaming, more than (restful) trees that ease away all toil, their sight, so wished for, cheered the hearts of the hermits. (12).

स्थाणुदग्धवपुषस्तपोवनं प्राप्य दाशरथिरात्तकामुकः ।
विग्रहेण मदनस्य चारुणा सोऽभवत्प्रतिनिधिर्न कर्मणा ॥१३॥

Bow in hand, as Rāma entered the forest sacred to the God of love, whose body was consumed by Śiva, by his lovely shape, but not by his (wanton) act—did he show like love. (13).

तौ सुकेतुसुतया खिलीकृते कौशिकाद्विदितशापया पथि ।
निन्यतुः स्थलनिवेशितादनी लीलयेव धनुषी अधिज्यताम् ॥१४॥

And on the way laid waste by Suketu's daughter, of whose curse Kausika had spoken to them, they playfully

death that had not so long entered the domain of the Rākṣasas. (18.)

बाणभिन्नहृदया निपेतुषी. सा स्वकाननभुवं न केवलाम् ।
विष्टपत्रयपराजयस्थिरां रावणश्रियमपि व्यकम्पयत् ॥१६॥

And as pierced by the arrow, she fell, she not only shook the ground of her forest-residence but also the glory of Rāvaṇa that was firmly established through his conquest of the triple world. (19).

राममन्मथशरेण ताडिता दुःसहेन हृदये निशाचरी ।
गन्धवद्रुधिरचन्दनोक्षिता जीवितेशवसति जगाम सा ॥२०॥

Struck to the heart by the resistless shaft of Rāma, lovely like the God of love, that night-walker, smeared with stinking blood for fragrant sandal, went to the abode of death—the lord of her life. (20).

नैर्ऋतघ्नमथ मन्त्रवन्मुनेः प्रापदस्त्रमवदानतोषितात् ।
ज्योतिरिन्धननिपाति भास्करात्सूर्यकान्त इव ताडकान्तकः ॥२१॥

Then from the sage, who was well pleased with his prowess, this slayer of Tāḍakā obtained a demon-slaying missile along with its mystic charm, even as the sun-stone derives from the Sun the lustre that consumes wood. (21).

वामनाश्रमपदं ततः परं पावनं श्रुतमृषेरुपेयिवान् ।
उन्मनाः प्रथमजन्मचेष्टितान्यस्मरन्नपि बभूव राघवः ॥२२॥

Thereafter coming to the holy grove of Vāmana, of which the sage had told him, Rāma's heart was filled with

a strange yearning even though he did not recollect the incidents of his past birth. (22).

आससाद् मुनिरात्मनस्ततः शिष्यवर्गपरिकल्पितार्हणम् ।

बद्धपल्लवपुटाञ्जलिद्रुमं दर्शनोन्मुखमृगं तपोवनम् ॥२३॥

Then the sage reached his hermitage, where his numerous pupils were ready with welcome offerings, where the trees folded their foliage for hands and where the deer looked up to greet them. (23).

तत्र दीक्षितमृषि ररक्षतुर्विघ्नतो दशरथात्मजौ शरैः ।

लोकमन्धतमसात्क्रमोदितौ रश्मिभिः शशिदिवाकराविव ॥२४॥

There, with their arrows, the sons of Daśaratha protected from harm the sage who was initiated for a sacrifice, even as the Sun and the Moon rising alternately, with their radiance save the world from blinding darkness. (24).

वीक्ष्य वेदिमथ रक्तबिन्दुभिर्बन्धुजीवपृथुभिः प्रदूषिताम् ।

संभ्रमोऽभवदपोढकर्मणामृत्विजां च्युतविकङ्कतस्रुचाम् ॥२५॥

Then beholding the altar defiled by blood-gouts, big as Bandhujīva flowers, a terror fell on the priests, who ceased their rites and cast away their sacrificial ladles. (25).

उन्मुखः सपदि लक्ष्मणाग्रजो बाणमाश्रयमुखात्समुद्वरन् ।

रक्षसां बलमपश्यदम्बरे गृध्रपक्षपवनेरितध्वजम् ॥२६॥

Instantly gazing upwards, while drawing an arrow from the quiver, Bāma saw a host of Rākṣasas in the sky, their

banners waving in the wind produced by vultures' wings. (26).

तत्र यावधिपती मखद्विषां तौ शरव्यमकरोत्स नेतरान् ।

किं महोरगविसर्पिविक्रमो राजिलेषु गरुडः प्रवर्तते ॥२७॥

Then at the two chiefs only of the demon host, he launched his shafts, and not the rest. Would Garuḍa, whose might overpowers great serpents, war on mere water-reptiles? (27).

सोऽस्त्रमुग्रजवमस्त्रकोविदः संदधे धनुषि वायुदैवतम् ।

तेन शैलगुरुमप्यपातयत्पाण्डुपत्रमिव ताडकासुतम् ॥२८॥

Skilled in missiles, he put the swift-moving arrow, presided over by the wind-god, to his bow; and with it he brought down Tāḍaka's son, ponderous as a mountain, as if he were a sere leaf. (28).

यः सुबाहुरिति राक्षसोऽपरस्तत्र विसर्पं तत्र मायया ।

तं क्षुरप्रशकलीकृतं कृती पत्त्रिणां व्यभजदाश्रमाद्बहिः ॥२९॥

As for the demon, Subāhu, who flitted to and fro by magic art, the skilful warrior smote him to pieces with his shafts, and distributed him among the vultures outside the hermitage. (29).

इत्यपास्तमखविघ्नयोस्तयोः सांयुगीनमभिनन्द्य विक्रमम् ।

ऋत्विजः कुलपतेर्यथाक्रमं वाग्यतस्य निरवर्तयन्क्रियाः ॥३०॥

Commending their prowess in the battle, who had removed all impediments in the sacrifice, the priests

carried out in due order the various sacrificial rites for the patriarch of the place, who was vowed to silence. (30).

तौ प्रणामचलकापक्षकौ भ्रातरावबभूथाप्लुतो मुनिः ।
आशिषामनुपदं समस्पृशद्भर्षपाटितलेन पाणिना ॥३१॥

The sage, bathing at the concluding rite, gave his blessings and then immediately stroked them gently with his hand that was bruised by Darbha-grass, as they bent low before him in reverence, their side-locks waving. (31).

तं न्यमन्त्रयत संभृतक्रतुर्मेथिलः स मिथिलां व्रजन्वशी ।
राघवावपि निनाय बिभ्रतौ तद्धनुःश्रवणजं कुतूहलम् ॥३२॥

The king of Mithilā, who had prepared for a sacrifice invited him; and when the self-controlled sage started for Mithilā, he took with him the princes of Raghu's family, who were filled with curiosity on hearing about his bow. (32).

तैः शिवेषु वसतिर्गताध्वभिः सायमाश्रमतर्ष्वगृह्यत ।
येषु दीर्घतपसः परिग्रहो वासवक्षणकलत्रतां ययौ ॥३३॥

Travelling on, they rested at eve under the pleasant trees of the hermitage, where the wife of Dirghatapas had momentarily become the wife of Indra. (33.)

प्रत्यपद्यत चिराय यत्पुनश्चारु गौतमवधूः शिलामयी ।
स्वं वपुः स किल किल्बिषच्छिदां रामपादरजसामनुग्रहः ॥३४॥

That after long, Gautama's wife, who had turned into stone, recovered her own beautiful body was, they

say, due to the favour of the dust from Rāma's feet, that removed all sin. (34).

राघवान्वितमुपस्थितं मुनिं तं निशम्य जनको जनेश्वरः ।

अर्थकामसहितं सपर्यया देहबद्धमिव धर्मसभ्यगात् ॥३५॥

When king Janaka heard of the sage's coming along with the princes of the Raghu family, he went forth to welcome him with worship as if he was Virtue's self, attended by Wealth and Pleasure. (35).

तौ विदेहनगरीनिवासिनां गां गताविव दिवः पुनर्वसू ।

मन्यते स्म पिबतां विलोचनैः पक्ष्मपातमपि वञ्चनां मनः ॥३६॥

The minds of the dwellers of Mithilā, that with longing looks devoured the two (princes), like the two Punarvasus of heaven come down to the earth, deemed even the winking of the eye as a deception. (36).

यूपवत्यवसिते क्रियाविधौ कालवित्कुशिकवंशवर्धनः ।

राममिष्वसनदर्शनोत्सुकं मैथिलाय कथयांबभूव सः ॥३७॥

When the performance of the sacrificial ceremony was ended, the exalter of Kuśika's race, who knew the proper occasion, told the king of Mithilā how Rāma longed to behold the (mighty) bow. (37).

तस्य वीक्ष्य ललितं वपुः शिशोः पार्थिवः प्रथितवंशजन्मनः ।

स्वं विचिन्त्य च धनुर्दुरानमं पीडितो दुहितृशुल्कसंस्थया ॥३८॥

And when he saw the lovely high-born lad, and knew the bow, how stiff it was to bend, grieved that he had set that as the price to win his daughter's hand. (38).

अब्रवीच्च भगवन्मतङ्गजैर्यद्बृहद्भिरपि कर्म दुष्करम् ।
तत्र नाहमनुमन्नुमुत्सहे मोघवृत्ति कलभस्य चेष्टितम् ॥३९॥

And he said, "Great Saint, I dare not consent that a bull-calf should vainly try a task which even huge elephants find hard to accomplish. (39).

ह्येपितो हि बहवो नरेश्वरास्तेन तात धनुषा धनुर्भूतः ।
ज्यानिघातकठिनत्वचो भुजान्स्वान्विधूय धिगिति प्रतस्थिरे ॥४०॥

Sire, many kings, (skilled) archers, shamed by that bow, despised their arms whose skins were hardened by the strokes of their bow-strings, and crying "fie" departed. (40).

प्रत्युवाच तमृषिनिशम्यतां सारतोऽयमथवा गिरा कृतम् ।
चाप एव भवतो भविष्यति व्यक्तशक्तिरशनिर्गिराविव ॥४१॥

The sage replied to him, "Please listen to what I say about his might, or rather why waste words: he will display his might on the bow itself, as the thunderbolt on a mountain." (41).

एवमाप्तवचनात्स पौरुषं काकपक्षकधरेऽपि राघवे ।
श्रद्धे त्रिदशगोपमात्रके दाहशक्तिमिव कृष्णवर्त्मनि ॥४२॥

Thus from these words of the noble saint, he was convinced of Rāma's might, though he yet wore a child's side-curls, even as one believes in the burning power of fire, though of the size of an Indragopa insect. (42).

व्यादिदेश गणशोऽथ पार्श्वगान्कामुं काभिहरणाय मैथिलः ।
तैजसस्य धनुषः प्रवृत्तये तोयदानिव सहस्रलोचनः ॥४३॥

The king of Mithilā then ordered his attendant host to bring the bow, as Indra orders the clouds to show his fiery bow. (43).

तत्प्रसुप्तभुजगेन्द्रभीषणं वीक्ष्य दाशरथिराददे धनुः ।
विद्रुतक्रतुमृगानुसारिणं येन बाणमसृजद्वृषध्वजः ॥४४॥

Seeing the bow, fearful like the sleeping Seṣa (the lord of serpents) Rāma seized it—that from which Śiva (the God whose standard bears a bull) discharged an arrow that sped after the fleeing deer of sacrifice. (44).

आततज्यमकरोत्स संसदा विस्मयस्तिमितनेत्रमीक्षितः ।
शैलसारमपि नातियत्नतः पुष्पचापमिव पेशलं स्मरः ॥४५॥

While in wonderment the assembly gazed at him with fixed eyes, he stretched the string across the bow, massive like a mountain—with as little effort as Love puts forth to string his own soft bow of flowers. (45).

भज्यमानमतिमात्रकर्षणात्तेन वज्रपरुषस्वनं धनुः ।
भार्गवाय दृढमन्यवे पुनः क्षत्रमुद्यतमिव न्यवेदयत् ॥४६॥

The bow, drawn too far, and (therefore) snapping with a sound harsh like thunder, seemed to proclaim to the deeply resentful Bhṛgu's son that the warrior race again had raised its head. (46).

दृष्टसारमथ रुद्रकामुं के वीर्यशुल्कमभिनन्द्य मैथिलः ।
राघवाय तनयामयोनिजां रूपिणीं श्रियमिव न्यवेदयत् ॥४७॥

Commending his valour—the price for his daughter's hand—whose might was proved on Śiva's bow, the king

of Mithilā offered his daughter, not born of woman, to Rāma, as if she was Laksmī incarnate. (47).

मैथिलः सपदि सत्यसङ्गरो राघवाय तनयामयोनिजाम् ।

संनिधौ द्युतिमतस्तपोनिधेरग्निसाक्षिक इवातिसृष्टवान् ॥४८॥

True to his word, the king of Mithilā instantly offered his daughter, not born of woman, to Rāma in the presence of the illustrious sage, as if he had fire for witness. (48).

प्राहिणोच्च महितं महाद्युतिः कोसलाधिपतये पुरोधसम् ।

भृत्यभावि दुहितुः परिग्रहाद्दिश्यतां कुलमिदं निमेरिति ॥४९॥

The highly illustrious monarch sent out his household priest, duly revered, to the Kosala king with this message;—“Grant that through my daughter’s acceptance Nimi’s race be made thy servants.” (49).

अन्वियेष सदृशीं स च स्नुषां प्राप चैनमनुकूलवाग्द्विजः ।

सद्य एव सुकृतां हि पच्यते कल्पवृक्षफलधर्मि काङ्क्षितम् ॥५०॥

Now he was in search of a suitable daughter-in-law when lo, the Brahmin came who talked so agreeably. So do good men’s wishes bear fruit—wishes that have the qualities of the fruits of the wishing-tree. (50).

तस्य कल्पितपुरस्क्रियाविधेः शुश्रूषान्वचनमग्रजन्मतः ।

उच्चचाल बलभित्सखो वशी सैन्यरेणुमुषितार्कदीधितिः ॥५१॥

Having heard the words of the Brahmin, to whom welcome offerings were presented, the self-controlled friend

of Indra started forth, eclipsing the Sun's rays with his army's dust. (51).

आससाद मिथिलां स वेष्टयन्पीडितोपवनपादपां बलैः ।

प्रीतिरोधमसहिष्ट सा पुरी स्त्रीव कान्तपरिभोगमायतम् ॥५२॥

He reached the city of Mithilā, his hosts closely investing it, as they pressed the trees in the groves (nearby); and the city endured that friendly siege, as a bride suffers the prolonged embraces of her bridegroom. (52).

तौ समेत्य समये स्थितावुभौ भूपती वरुणवासवोपमौ ।

कन्यकातनयकौतुकक्रियां स्वप्रभावसदृशीं बितेनतुः ॥५३॥

Following the proper conventions, the two kings—the peers of Varuṇa and Indra—jointly celebrated the nuptials of their sons and daughters in such a state as suited with their splendour. (53).

पार्थिवीमुदवहद्रघूद्वहो लक्ष्मणस्तदनुजामथोर्मिलाम् ।

यौ तयोरवरजौ वरौजसौ तौ कुशध्वजसुते सुमध्यमे ॥५४॥

The most prominent scion of the Raghu race married the daughter of the earth; Lakṣmaṇa, her sister Urmilā; while their high-spirited younger brothers wedded Kuśadhvaṇa's slender-waisted daughters. (54).

ते चतुर्थसहितास्त्रयो बभुः सूनवो नववधूपरिग्रहाः ।

सामदानविधिभेदविग्रहाः सिद्धिमन्त इव तस्य भूपतेः ॥५५॥

With their newly-wedded wives, these four sons of the King shone like peace, bribery, dissension and war (the

four means) accompanied by the successes (they bring). (55).

ता नराधिपसुता नृपात्मजंस्ते च ताभिरगमन्कृतार्थताम् ।
सोऽभवद्वरवधूसमागमः प्रत्ययप्रकृतियोगसंनिभः ॥५६॥

The king's daughters, with the king's sons, each in the other found their perfect bliss; that wedding of bride with bridegroom was like the union of the base with an affix. (56).

एवमात्तरतिरात्मसंभवांस्तान्निवेश्य चतुरोऽपि यत्र सः ।
अध्वसु त्रिषु विसृष्टमैथिलः स्वां पुरीं दशरथो न्यवर्तत ॥५७॥

Thus celebrating the nuptials of his four sons there, well content, Daśaratha now took leave of Mithilā's king after (he had accompanied him on) three marches and returned to his own capital. (57).

तस्य जातु मरुतः प्रतीपगा वत्संसु ध्वजतरुप्रमाथिनः ।
चिक्लिशुर्भृशतया वरूथिनीमुत्तटा इव नदीरयाः स्थलीम् ॥५८॥

But once, on his way, opposing winds, that tore away the tree-like banners, distressed his army by their violence, even as river-torrents overflow their banks and cause damage to the forest-glades. (58).

लक्ष्यते स्म तदनन्तरं रविर्बद्धभीमपरिवेष्टमण्डलः ।
दैनतेयशमितस्य भोगिनो भोगवेष्टित इव च्युतो मणिः ॥५९॥

Thereafter a formidable ring seemed to clasp the Sun, appearing like a fallen gem amid the coils of a snake that Vinatā's son had slain. (59).

इयेनपक्षपरि धूसरालकाः सांध्यमेघरुधिरार्द्रवाससः ।

अङ्गना इव रजस्वला दिशो नो बभूवुरवलोकनक्षमाः ॥६०॥

The quarters, too, with falcons' wings for their grey soiled locks, and the evening clouds for blood-moist garments, were not a sight to behold, like women in their menses. (60).

भास्करश्च दिशमध्युवास यां तां श्रिताः प्रतिभयं ववांसिरे ।

क्षत्रशोणितपितृक्रियोचितं चोदयन्त्य इव भार्गवं शिवाः ॥६१॥

Now female jackals howled fearfully from the direction of the Sun as if to rouse Bhārgava, long used to appease his father's spirit with warrior-blood. (61).

तत्प्रतीपपवनादि वैकृतं प्रेक्ष्य शान्तिमधिकृत्य कृत्यवित् ।

अन्वयुङ्क्त गुरुमीश्वरः क्षितेः स्वन्तमित्यलघयत्स तद्व्यथाम् ॥६२॥

Beholding those ill-omens, like the opposing wind and others, the King who knew what was proper, consulted his preceptor regarding their pacification; the latter mitigated his anxiety by telling him that they would have a happy end. (62).

तेजसः सपदि राशिरुत्थितः प्रादुरास किल वाहिनीमुखे ।

यः प्रमृज्य नयनानि सैनिकैर्लक्षणीयपुरुषाकृतिश्चिरात् ॥६३॥

Instantly there rose a mass of light appearing before his armed host, which after a long time, as the soldiers wiped their eyes, appeared to assume a human form. (63).

पित्र्यमंशमुपवीतलक्षणं मातृकं च धनुरुजितं दधत् ।

यः ससोम इव घर्मदीधितिः सद्विजित इव चन्द्रनद्रमः ॥६४॥

Bearing his father's portion characterized by the sacred cord, and his mother's, too, in the form of his mighty bow, he looked like the Sun and the Moon, met together, or like a snake-girt sandal tree. (64).

येन रोषपरुषात्मनः पितुः शासने स्थितिभिदोऽपि तस्थुषा ।
वेपमानजननीशिरश्छिदा प्रागजायत घृणा ततो मही ॥६५॥

Obeying the command of his father, who in his fierce rage, had even burst the bounds of right, he first subdued the feeling of compassion by cutting off the head of his trembling mother, and then subdued the earth. (65).

अक्षबीजवलयेन निबन्धौ दक्षिणश्वरणसंस्थितेन यः ।
क्षत्रियान्तकरणैर्काविंशतेर्व्यजिपूर्वगणनामिवोद्धतः ॥६६॥

With a rosary of Akṣa seeds hanging down from his right ear he seemed to carry in a disguised form the counting of a score and one, as numbering the times he had destroyed the warrior-race. (66).

तं पितुर्वधभवेन मन्युना राजवंशनिघनाय दीक्षितम् ।
बालसूनुरवलोक्य भार्गवं स्वां दशां च विषसाद पार्थिवः ॥६७॥

At sight of Bhārgava who seemed vowed to destroy all royal families through wrath at his father's murder, and beholding his own condition, the King, whose sons were mere children, was filled with despair. (67).

नाम राम इति तुल्यमात्मजे वर्तमानमहिते च दारुणे ।
हृद्यमस्य भयदायि चाभवद्रत्नजातमिव हारसर्पयोः ॥६८॥

the mighty foe brought him both joy and dread, like a gem in a necklace and on a serpent's hood. (68).

अर्घ्यमर्घ्यमिति वादिनं नृपं तोऽनवेक्ष्य भरताग्रजो यतः ।
क्षत्रकोपदहनार्चिषं ततः संदधे दृशमुदग्रतारकाम् ॥६९॥

Not heeding the King who cried "Offerings, offerings (to the sage)," he rolled his eye, with its fierce pupil, blazing with the fire of wrath against the entire Kṣatriya race, to where Rāma stood. (69).

तेन कामुंकनिषक्तमुष्टिना राघवो विगतभीः पुरागतः ।
अङ्गुलीविवरचारिणं शरं कुर्वता निजगदे व्युत्सुना ॥७०॥

As, hot for strife, firmly grasping his bow, he held an arrow between his fingers, he spoke to Rāma who stood dauntless before him. (70).

क्षत्रजातमपकारवैरि मे तन्निहत्य बहुशः शमं गतः ।
सुप्तसर्प इव दण्डघट्टनाद्रोषितोऽस्मि तव विक्रमभवात् ॥७१॥

The entire warrior-race is my foe through the wrong they did me; and I have found rest by frequently destroying it. But now the report of thy valour has stirred my wrath, like that of a sleeping snake at blow of staff. (71).

मैथिलस्य धनुरन्यपार्थिवैस्त्वं किलानमितपूर्वमक्षणोः ।
तन्निशम्य भवता समर्थये दीर्यशृङ्गमिव भग्नमात्मनः ॥७२॥

It is rumoured that the bow of Mithilā's king, not bent before by other kings, was broken by thee, hearing

which I deem that thou hast broken the horn of my valour. (72).

अन्यदा जगति राम इत्ययं शब्द उच्चरित एव मामगात् ।
ब्रीडमावहति मे स संप्रति व्यस्तवृत्तिरुदयोन्मुखे त्वयि ॥७३॥

At other times, the word "Rāma," when uttered, applied to me alone in the world; but now when thou strivest to rise to greatness, the same word, with its divided application, fills me with shame. (73).

बिभ्रतोऽस्त्रमचलेऽप्यकुण्ठितं द्वौ रिपू मम मतौ समागतौ ।
धेनुवत्सहरणाच्च हैहयस्त्वं च कीर्तिमपहर्तुमुद्यतः ॥७४॥

Though I possess a weapon that even a mountain cannot impede, yet I deem two of my foes as having equally sinned against me : Haihaya by stealing away the calf of the (holy) cow, and thou that wouldst snatch my honour from me. (74).

क्षत्रियान्तकरणोऽपि विक्रमस्तेन मामवति नाजिते त्वयि ।
पावकस्य महिमा स गण्यते कक्षवज्ज्वलति सागरेऽपि यः ॥७५॥

Therefore, my valour, that has smitten the warrior-race, yet does not delight me if thou be left unconquered. The greatness of fire is deemed to be this that it blazes in ocean-waves no less than in dry grass. (75).

विद्धि चात्तबलमोजसा हरेरेश्वरं धनुरभाजि यत्त्वया ।
खातमूलमनिलो नदीरयैः पातयत्यपि मृदुस्तटद्रुमम् ॥७६॥

Know that Śiva's bow, which thou didst break, had lost its strength through Viṣṇu's power. So a gentle breeze

lays low a tree on a river's brink, when the stream has undermined its roots. (76).

तन्मदीयमिदमायुधं ज्यया सङ्गमय्य सशरं विकृष्यताम् ।
तिष्ठतु प्रधनमेवमप्यहं तुल्यबाहुतरसा जितस्त्वया ॥७७॥

So draw this my bow, after stringing it, and lay an arrow across it. Let alone a combat—even thus will I hold myself to be vanquished by thee, whose arms will (then prove) to be as strong as mine. (77).

कातरोऽसि यदि वोद्गताचिषा तजितः परशुधारया मम ।
ज्यानिघातकठिनाङ्गुलिर्वृथा वध्यतामभययाचनाञ्जलिः ॥७८॥

But if thou hast lost courage, frightened by my flaming axe-edge, then join thy hands in prayer for mercy—hands whose fingers have hardened in vain through the strokes of the bow-string. (78).

एवमुक्तवति भीमदर्शने भार्गवे स्मितविकम्पिताधरः ।
तद्धनुर्ग्रहणमेव राघवः प्रत्यपद्यत समर्थमुत्तरम् ॥७९॥

When the fierce-looking Bhārgava had thus spoken, Rāma, his lower lip quivering with a smile, regarded the lifting of his bow as a fitting reply. (79).

पूर्वजन्मधनुषा समागतः सोऽतिमात्रलघुदर्शनोऽभवत् ।
केवलोऽपि सुभगो नवाम्बुदः किं पुनस्त्रिदशचापलाङ्छितः ॥८०॥

With that bow, which was his in a previous birth, he looked lovely beyond compare. A fresh cloud by itself is charming; how much more, when adorned with Indra's bow? (80).

तेन भूमिनिहितैककोटि तत्कामुर्कं च बलिनाधिरोपितम् ।
निष्प्रभञ्च रिपुरास भूभृतां धूमशेष इव धूमकेतनः ॥८१॥

No sooner did the mighty one string the bow, with one end resting on the ground, than the enemy of kings became shorn of his splendour, like fire reduced to mere smoke. (81).

तावुभावपि परस्परस्थितौ चर्चमानपरिहोतेजसौ ।
पश्यति स्म जनता दिनात्यये पार्वणौ शशिदिवाकराविव ॥८२॥

Standing face to face, with the glory of the one waxing and that of the other waning, the people beheld them like the Sun and the Moon at the end of the day of their opposition. (82).

तं कृपामृदुरवेक्ष्य भागवं राघवः स्खलितवीर्यमात्मनि ।
स्वं च संहितममोघमाशुगं व्याजहार हरसूनुसन्निभः ॥८३॥

Mild with pity, Rāma saw Bhārgava now bereft of power to harm him, and also saw the infallible shaft laid on the string, and thus he spoke—he who was the equal of Hara's son. (83).

न प्रहर्तुमलमस्मि निर्दयं विप्र इत्यभिभवत्पि त्वयि ।
शंस किं गतिमनेन पत्त्रिणा हन्मि लोकमुत ते मखार्जितम् ॥८४॥

"Though an aggressor, I cannot smite thee mercilessly as thou art a Brahmin. Say what may I destroy—thy power of (free) movement or the world that thy sacrifices have won for thee?" (84).

प्रत्युवाच तमृषिर्न तत्त्वतस्त्वां न वेद्मि पुरुषं पुरातनम् ।

गां गतस्य तय धाम वैष्णवं कोपितो ह्यसि मया दिदृक्षुणा ॥८५॥

To him the sage made reply: "It is not that I do not know thee truly to be the Eternal Being; but desiring to witness Viṣṇu's glory in thee when thou camest to the earth, I roused thy anger. (85).

भस्मसात्कृतवतः पितृद्विषः पात्रसाच्च वसुधां ससागराम् ।

आहितो जयविपर्ययोऽपि मे श्लाघ्य एव परमेष्ठिना त्वया ॥८६॥

I, who burnt to ashes my father's foes and made a present of the earth and ocean to a worthy person, regard as honourable even this defeat, inflicted by thee—the supreme lord. (86).

तद्गतिं मतिमतां वरेप्सितां पुण्यतीर्थगमनाय रक्ष मे ।

पीडयिष्यति न मां खिलीकृता स्वर्गपद्धतिरभोगलोलुपम् ॥८७॥

Therefore, O foremost among the wise, spare me the power, I desire, of free movement that I may visit holy places. The way to heaven, now closed for me, does scarce affect me whom pleasure least attracts. (87).

प्रत्यपद्यत तथेति राघवः प्राङ्मुखश्च विससर्ज सायकम् ।

भार्गवस्य सुकृतोऽपि साऽभवत्स्वर्गमार्गपरिघो दुरत्ययः ॥८८॥

Rāma expressed his assent, by saying "So be it" and turning eastward shot his arrow. That became even to the righteous Bhārgava an impassable barrier to his way to heaven. (88).

राघवोऽपि चरणौ तपोनिधेः क्षम्यतामिति धदन्समस्पृशत् ।
निर्जितेषु तरसा तरस्विनां शत्रुषु प्रणतिरेव कीर्तये ॥८६॥

Rāma, also, craving his pardon touched the ascetic's feet. Humility itself on the part of the powerful towards enemies subdued by force redounds to their glory. (89).

राजसत्त्वमवधूय मातृकं पित्र्यमस्मि गमितः शमं यदा ।
नन्वनिन्दितफलो मम त्वया निग्रहोऽप्ययमनुग्रहीकृतः ॥८७॥

"Expelling the warrior's spirit from within me—my mother's heritage,—and giving me peace—the characteristic virtue inherited from my father's side—thou hast indeed turned this my defeat into a favour, fraught, as it is, with such an irreproachable consequence. (90).

साधयाम्यहमविघ्नमस्तु ते देवकार्यमुपपादयिष्यतः ।
ऊचिवानिति वचः सलक्ष्मणं लक्ष्मणाग्रजमृषिस्तिरोदधे ॥८८॥

I shall now depart. May no obstacles beset thy path while thou accomplishest the mission the Gods have given thee." Addressing these words to Rāma and Lakṣmaṇa, the sage disappeared. (91).

तस्मिन्नाते विजयिनं परिरम्य रामं
स्नेहादमन्यत पिता पुनरेव जातम् ।
तस्याभवत्क्षणशुचः परितोषलाभः
कक्षाग्निलङ्घिततरोरिव वृष्टिपातः ॥८९॥

When he had left, the father embraced the victorious Rāma and felt through his love for him that he was reborn.

The joy he felt after a moment of misery was like a rain-shower to a tree that is caught in a forest fire. (92).

अथ पथि गमयित्वा क्लृप्तरम्योपकार्ये
 कतिचिदवनिपालः शर्वरीः शर्वकल्पः ।
 पुरमविशदयोध्यां मैथिलीदर्शनीनां
 कुवलयितगवाक्षां लोचनैरङ्गनानाम् ॥६३॥

Then after a few nights spent on the way where charming tents were pitched, the King, who was like Śiva's self, entered the city of Ayodhyā, where the windows seemed to be filled with lotuses by reason of the eyes of ladies, eager to behold the princess of Mithilā. (93).

द्वादशः सर्गः

निर्विष्टविषयस्नेहः स दशान्तमुपेयिवान् ।
 आसीदासन्ननिर्वाणः प्रदीपाच्चिरवोषसि ॥१॥

Having known all joys of sense, and entering on life's final stage, he neared his extinction like lamplight before the break of day. (1).

तं कर्णमूलमागत्य रामे श्रीन्यस्यतामिति ।
 कैकेयीशङ्कयेवाह पलितच्छन्ना जरा ॥२॥

Old Age, as if fearing Kaikeyī, approached the root of his ear in the disguise of grey hairs, and urged him to give the kingdom to Rāma. (2).

सा पौरान्पौरकान्तस्य रामस्याभ्युदयश्रुतिः ।
प्रत्येकं ह्लादयांचक्रे कुल्येवोद्यानपादपान् ॥३॥

That news of the exaltation of Rāma, the people's darling, gave joy to every heart, as a channel-stream refreshes every garden-tree. (3).

तस्याभिषेकसंभारं कल्पितं क्रूरनिश्चया ।
दूषयामास कैकेयी शोकोष्णैः पार्थिवश्रुभिः ॥४॥

The preparations for his coronation which were got ready, were however marred by Kaikeyi of cruel resolve, with the King's tears, hot with grief. (4).

सा किलाश्रासिता चण्डी भर्त्रा तत्संश्रुतौ वरौ ।
उद्ववामेन्द्रसिक्ता भूबिलमग्नाविवोरगौ ॥५॥

When her Lord soothed the irate one, she urged the two boons promised by him, as the earth, when showered by Indra, drives out two serpents from their holes. (5).

तयोश्चतुर्दशैकेन रामं प्राब्राजयत्समाः ।
द्वितीयेन सुतस्यैच्छद्वेधव्येकफलां श्रियम् ॥६॥

With one of them, she secured Rāma's exile for fourteen years, while with the next she claimed for her own son the royal throne, which only brought her widowhood. (6).

पित्रा दत्तां रुदन् रामः प्राङ्महीं प्रत्यपद्यत ।
पश्चाद्वनाय गच्छेति तदाज्ञां मुदितोऽग्रहीत् ॥७॥

With tears, Rāma first accepted the Realm from his father, and later with cheerfulness received his command to go to the forest. (7).

दधतो मङ्गलक्षौणे वसानस्य च वल्कले ।

ददृशुर्विस्मितास्तस्य मुखरागं सभं जनाः ॥८॥

Amazed, the people remarked his unchanged aspect, both when he wore the holy silken robes and when the bark dress. (8).

स सीतालक्ष्मणसहः सत्याद्गुरुमलोपयन् ।

विवेश दण्डकारण्यं प्रत्येकं च सतां मनः ॥९॥

With Lakṣmaṇa and Sītā for companions, helping his father not to deviate from truth, he entered the Daṇḍaka forest, and the heart of every good man. (9).

राजाऽपि तद्वियोगार्तः स्मृत्वा शापं स्वकर्म्मजम् ।

शरीरत्यागमात्रेण शुद्धिलाभमन्यत ॥१०॥

The King, too, heart-broken at his separation, remembering the curse that he had earned by his act, deemed that death alone could make him pure. (10).

विप्रोषितकुमारं तद्राज्यमस्तमितेश्वरम् ।

रन्ध्रान्वेषणदक्षाणां द्विषामामिषतां ययौ ॥११॥

That realm, whose prince was exiled and whose King was now eclipsed, became the bait for foes who eagerly watched for its flaws. (11).

अथानाथाः प्रकृतयो मातृबन्धुनिवासिनम् ।

मौलैरानाययामासुर्भरतं स्तम्भिताश्रुभिः ॥१२॥

Then the councillors, bereft of their lord, now persuaded Bharata, staying with his mother's family, to come back through trusted envoys, who had checked their tears. (12).

श्रुत्वा तथाविधं मृत्युं कैकेयीतनयः पितुः ।
आतुनं केवलं स्वस्याः श्रियोऽप्यासीत्पराङ्मुखः ॥१३॥

But Kaikeyī's son, when he heard how his father died, not only hated his mother, but also disdained his kingly state. (13).

ससैन्यश्चान्वगाद्रामं दक्षितानाश्रमालयैः ।
तस्य पश्यन्ससौमित्रेरुदश्रुर्वसतिद्रुमान् ॥१४॥

With his army he followed Rāma, marking, with tears in his eyes, the trees showed by hermits where he and Lakṣmaṇa had rested. (14).

चित्रकूटवनस्थं च कथितस्वर्गतिर्गुरोः ।
लक्ष्म्या निमन्त्रयांचक्रे तमनुच्छिष्टसंपदा ॥१५॥

Telling him, who was in the forest of Chitrakūṭa, of their father's death, he invited him to accept the realm whose wealth remained unenjoyed. (15).

स हि प्रथमजे तस्मिन्नकृतश्रीपरिग्रहे ।
परिवेत्तारमात्मानं मेने स्वीकरणाद्भुवः ॥१६॥

For, by accepting the Realm, before his elder brother had claimed royal fortune, he deemed himself as one who marries before his elder brother is wed. (16).

तमशक्यमपाक्रष्टुं निदेशात्स्वर्गिणः पितुः ।
ययाचे पादुके पश्चात्कतुं राज्याधिदेवते ॥१७॥

But finding that it was impossible to persuade him to return, on account of the command of their departed father, he begged his sandals that they may, in his absence, serve as the supreme divinities of the realm. (17).

स विसृष्टस्तथेत्युक्त्वा भ्रात्रा नैवाविशत्पुरीम् ।

नन्दिग्रामगतस्तस्य राज्यं न्यासमिवाभुनक् ॥१८॥

Dismissed by his brother with the words "So be it," he did not enter the capital, but staying at Nandigrāma, ruled his kingdom as a trust. (18).

दृढभक्तिरिति ज्येष्ठे राज्यतृष्णापराङ्मुखः ।

मातुः पापस्य भरतः प्रायश्चित्तमिवाकरोत् ॥१९॥

Firm in his loyalty to his elder brother, averse from the desire to grasp the crown, Bharata seemed thus to make expiation for his mother's crime. (19).

रामोऽपि सह वैदेह्या वने वन्येन वर्तयन् ।

चचार सानुजः शान्तो वृद्धेक्ष्वाकुव्रतं युवा ॥२०॥

Rāma, too, with Sītā, sustaining there in the forest on forest-food, took up, with his younger brother, with a mind becalmed even while in youth, the vows that bind the Ikṣvākus in their old age. (20).

प्रभावस्तम्भितच्छायामाश्रितः स वनस्पतिम् ।

कदाचिदङ्घ्रे सीतायाः शिश्ये किञ्चिदिव श्रमात् ॥२१॥

Once underneath a forest-tree whose shade was fixed by his divine power, he laid his head to sleep an Sītā's lap, as through slight fatigue. (21).

ऐन्द्रिः किल नखस्तस्या विददार स्तनौ द्विजः ।

प्रियापभोगचिह्नेषु पौरोभाग्यमिवाचरन् ॥२२॥

And Indra's bird, so it is told, scratched with his

claws her breasts, as if finding fault with the marks left by her husband in love dalliance. (22).

तस्मिन्नास्थदिषीकास्त्रं रामो रामावबोधितः ।

आत्मानं मुमुचे तस्मादेकनेत्रव्ययेन सः ॥२३॥

Roused by his wife, Rāma shot a reed-missile at him, who saved himself from it with the loss of an eye. (23).

रामस्त्वासन्नदेशत्वाद्भूरतागमनं पुनः ।

आशङ्क्योत्सुकसारङ्गां चित्रकूटस्थलीं जहौ ॥२४॥

Rāma, fearing lest Bharata should return owing to the nearness of the place, left the glades of Citrakūṭa, whose deer felt (sad at his departure). (24).

प्रययावातिथेयेषु वसन् ऋषिकुलेषु सः ।

दक्षिणां दिशमृक्षेषु वार्षिकेष्विव भास्करः ॥२५॥

To the South he passed, staying in hospitable homes of hermits, like the Sun after staying in the asterisms of the rainy season. (25).

बभौ तमनुगच्छन्ती विदेहाधिपतेः सुता ।

प्रतिषिद्धापि कैकेय्या लक्ष्मीरिव गुणोन्मुखी ॥२६॥

The daughter of Videha's lord, following him, shone like Royal Glory, fain to woo his virtues, though forbidden by Kaikeyī. (26).

अनसूयातिसूष्टेन पुण्यगन्धेन कान्तनम् ।

सा चकाराङ्गरागेण पुष्पोच्चलितषट्पदम् ॥२७॥

CC-O. Prof. Dr. B. K. Sharma, Shri. Yashwantrao Chavan Pratishthan, Mumbai. With the ingredients of holy sweetness, given her by

Anasūyā, she lured away the bees in the forest from the blossoms. (27).

तं व्याघ्रकपिशस्तस्य विराधो नाम राक्षसः ।

अतिष्ठन्मार्गमावृत्य रामस्येन्दोरिव ग्रहः ॥२८॥

Black as cloud of evening, a Rākṣasa, named Virādha, stood besetting his path, as Rāhu obstructs the Moon. (28).

स जहार तयोर्मध्ये मैथिलीं लोकशोषणः ।

नभोनभस्ययोर्वृष्टिमदग्रह इवान्तरे ॥२९॥

That destroyer of men tore away from between them the princess of Mithilā, as drought, that parches the world, snatches away the showers of rain from between the months of Śrāvaṇa and Bhādrapada. (29).

तं विनिष्पिष्य काकुत्स्थौ पुरा दूषयति स्थलीम् ।

गन्धेनाशुचिना चेति वसुधायां निचलन्तुः ॥३०॥

But the descendants of Kākutstha slew him, and lest by his foul stench he should defile the place buried him beneath the earth. (30).

पञ्चवट्यां ततो रामः शासनात्कुम्भजन्मनः ।

अनपोढस्थितिस्तस्थौ विन्ध्याद्रिः प्रकृताविद ॥३१॥

Then at Agastya's bidding, Rāma lived at Pancavaṭī, observing the bounds of right, like Vindhya remaining in his normal state. (31.)

रावणावरजा तत्र राघवं मन्दनातुरा ।

अभिपेदे निदाघार्ता व्यालीन नल्यब्रुवन् ॥३२॥

Rāvaṇa's sister, faint with love, came to Rāma there, as a female-snake, oppressed with heat, seeks the Sandal-tree. (32).

सा सीतासन्निधावेव तं वव्रे कथितान्वया ।
अत्यारूढो हि नारीणामकालज्ञो मनोभवः ॥३३॥

In the very presence of Sitā, she wooed him, telling him her lineage; for a woman's love, when grown to excess, bides not proper time. (33).

कलत्रवानहं बाले कनीयांसं भजस्व मे ।
इति रामो वृषस्यन्तीं वृषस्कन्धः शशास ताम् ॥३४॥

"Ah, maiden, I am wedded; seek the love of my younger brother";—so the bull-shouldered Rāma counselled that love-smitten (maid). (34).

ज्येष्ठाभिगमनात्पूर्वं तेनाप्यनभिनन्दिता ।
साम्भूद्रामाश्रया भूयो नदीवोभयकूलभाक् ॥३५॥

But rejected by him because she had sought out the elder brother first, she once more came to Rāma, like a river that (alternately) sweeps either banks. (35).

संरम्भं मैथिलीहासः क्षणसौम्यां निनाय ताम् ।
निवातस्तिमितां वेलं चन्द्रोदय इवोदधेः ॥३६॥

Sitā's laugh roused her from momentary softness to rage, as ocean's tide, that sleeps in the wind's absence, is agitated by moonrise. (36).

फलमस्यापहासस्य सद्यः प्राप्स्यसि पश्य माम् ।
चुम्याः परिभ्रवो व्याघ्र्यामित्यवेहि त्वया कृतम् ॥३७॥

इत्युक्त्वा मैथिलीं भर्तुरङ्के निविशतीं भयात् ।
रूपं शूर्पणखा नाम्नः सदृशं प्रत्यपद्यत ॥३८॥

“Thou shalt forthwith dearly pay for this scorn, mark me ! This thy act, remember, is like the insult that a doe offers to a tigress.” So addressing Sītā, who shrank in fear in her husband’s lap, Śurpaṇakhā assumed her shape, that well accorded with her name. (37-38).

लक्ष्मणः प्रथमं श्रुत्वा कोकिलामञ्जुवादिनीम् ।
शिवाघोरस्वनां पश्चाद्बुबुधे विकृतेति ताम् ॥३९॥

Lakṣmaṇa, who first heard her cooing softly like a cuckoo, and next howling fiercely like a female jackal, recognized her to be (a demoness) full of magic wiles. (39).

पर्यशालामथ क्षिप्रं विकृष्टासिः प्रविश्य सः ।
वैरूप्यपौनरुक्त्येन भीषणां तामयोजयत् ॥४०॥

Quickly bursting into the hut, with a drawn sword, he gave her awful (shape) a superfluity of ugliness. (40).

मा वक्रनखधारिण्या वेणुकर्कशपर्वया ।
अङ्कुशाकारयाङ्गुल्या तावतजंयदम्बरे ॥४१॥

From the sky, she threatened (them) with her finger shaped like a goad, with crooked nail, and joints hard like (knotted) reed. (41).

प्राप्य चाशु जनस्थानं खरादिभ्यस्तथाविधम् ।
रामापक्रममाचख्यौ रक्षःपरिभवं नवम् ॥४२॥

Quickly reaching Janasthāna, she told Khara and others, the new insult of that sort, heaped by Rāma on the Demons. (42).

मुखावयवलूनां तां नैर्ऋता यत्पुरो दधुः ।
रामाभियायिनां तेषां तदेवाभूदमङ्गलम् ॥४३॥

That the Demons put her at their head, with her face scored in parts, was in itself an evil omen for them as they started to attack Rāma. (43).

उदायुधानापततस्तान्दृष्टान्प्रेक्ष्य राघवः ।
निदधे विजयाशंसां चापे सीतां च लक्ष्मणे ॥४४॥

As Rāma saw those haughty ones coming with up-lifted arms, he laid his hope of victory on his bow, and left Sitā to Lakṣmaṇa's care. (44).

एको दाशरथिः कामं यातुधानाः सहस्रशः ।
ते तु यावन्त एवाजौ तावांश्च ददृशे स तैः ॥४५॥

True, Rāma was alone, while the demons numbered thousands; yet in the fight they saw him equal their own number. (45).

असज्जनेन काकुत्स्थः प्रयुक्तमथ दूषणम् ।
न चक्षमे शुभाचारः स दूषणमिवात्मनः ॥४६॥

Dūṣaṇa, sent by the wicked ones, pure-living Rāma could not endure, like some evil report about him spread by evil persons. (46).

तं शरैः प्रतिजग्राह खरत्रिशिरसौ च सः ।
क्रमशस्ते पुनस्तस्य चापात्सममिवोद्ययुः ॥४७॥

At him he shot his arrows, as also at Khara and Trisiras; and these seemed to fly from his bow all together, although sent in sequence. (47).

तैस्त्रयाणां शितैर्बाणैर्यथापूर्वविशुद्धिभिः ।

आयुर्देहातिगैः पीतं रुधिरं तु पतत्त्रिभिः ॥४८॥

Those keen darts, remaining unstained as before, pierced through the bodies of those three and drank their lives, while the birds drank their blood. (48).

तस्मिन् रामशरोत्कृत्ते बले महति रक्षसाम् ।

उत्थितं ददृशेऽन्यच्च कबन्धेभ्यो न किञ्चन ॥४९॥

In that vast demon-host slain by Rāma's darts, nothing was seen to stand up save headless trunks. (49).

सा बाणवर्षिणं रामं योधयित्वा सुरद्विषाम् ।

अप्रबोधाय सुष्वाप गृध्रच्छाये वरूथिनी ॥५०॥

That army of demons, that engaged Rāma in battle who showered his arrows on them, now lay in endless slumber beneath the shade of Vulture (wings). (50).

राघवास्त्रविदीर्णानां रावणं प्रति रक्षसाम् ।

तेषां शूर्पणखैर्वेका दुष्प्रवृत्तिहराऽभवत् ॥५१॥

Sūrpaṇakhā alone among those Rākṣasas, slain by Rāma's shafts, bore the evil news to Rāvaṇa. (51).

निग्रहात्स्वसुराप्तानां वधाच्च धनदानुजः ।

रामेण निहितं मेने पदं दशसु मूर्धसु ॥५२॥

By his sister's punishment, and by his kinsmen's slaughter, Rāvaṇa deemed that Rāma had planted his heel on his ten heads. (52).

रक्षसा मृगरूपेण वञ्चयित्वा स राघवौ ।

जहार सीतां पक्षीन्द्रप्रयासिकणविघ्नितः ॥५३॥

Deceiving the two princes of Raghu's race by a demon assuming the form of a deer, he bore away Sītā, (although) obstructed for a moment by the exertion of the King of birds (to rescue her). (53).

तौ सीतान्वेषिणौ गृध्रं लूनपक्षमपश्यताम् ।
प्राणदंशरथप्रीतेरनृणं कण्ठवर्तिभिः ॥५४॥

They, seeking Sītā, found the Vulture with maimed pinions who paid love's debt to Daśaratha with his life that was about to depart. (54).

स रावणहृतां ताम्यां वचसाचष्ट मैथिलीम् ।
आत्मनः सुमहत्कर्म ब्रणोरावेद्य संस्थितः ॥५५॥

He told in words how Rāvaṇa had carried away Sītā, and declaring by his wounds his great feat he died. (55).

तयोस्तस्मिन्नबोभूतपितृव्यापत्तिशोकयोः ।
पितरीवाग्निसंस्कारात्परा ववृतिरे क्रियाः ॥५६॥

The twain, whose sorrow for their father's loss was renewed, performed for him as for a parent, the rite of cremation, and subsequent funeral rites. (56).

वधनिर्धूतशापस्य कबन्धस्योपदेशतः ।
मुमूर्च्छं सख्यं रामस्य समानव्यसने हरौ ॥५७॥

At the advice of Kabandha, who by death escaped from curse, there grew up friendship between Rāma and the monkey-chief who had suffered a similar misfortune. (57).

स हत्वा वालिनं वीरस्तत्पदे चिरकाङ्क्षिते ।
धातोः स्थान इवादेशं सुग्रीवं संन्यवेशयत् ॥५८॥

The Hero killed Vālin, and installed in his place, long yearned for, Sugrīva, as a substitute replaces the original root. (58).

इतस्ततश्च वंदेहोमन्वेष्टुं भर्तृचोदिताः ।
कपयश्चेरुरातंस्य रामस्येव मनोरथाः ॥५६॥

Urged by their King, the monkeys sped to every clime in search of Sītā, as though they were the desires of the bereaved Rāma. (59).

प्रवृत्तावुपलब्धायां तस्याः संपातिदर्शनात् ।
मारुतिः सागरं तीर्णः संसारमिव निर्ममः ॥६०॥

When on meeting Sampāti they got news of Sītā, Māruti crossed the ocean, as a selfless soul transcends this transitory life. (60).

दृष्ट्वा विचिन्वता तेन लङ्कायां राक्षसीवृता ।
जानकी विषवल्लीभिः परीतेव महौषधिः ॥६१॥

Searching through Laṅkā, he found Sītā compassed by Rākṣasis, like the life-giving plant clasped by poisonous creepers. (61).

तस्यै भर्तुरभिज्ञानमङ्गुलीयं ददौ कपिः ।
प्रत्युद्गतमिवानुष्णैस्तदानन्दाश्रुबिन्दुभिः ॥६२॥

The Monkey gave her her husband's token—the ring—which she as if welcomed with cool joyful tears. (62).

निर्वाप्य प्रियसंदेशः सीतामक्षवधोद्धतः ।
स ददाह पुरीं लङ्कां क्षणसोढारनिग्रहः ॥६३॥

Cheering her with her husband's words, and exulting over Akṣa's death, he set Laṅkā in flames, after suffering a momentary check from enemies. (63).

प्रत्यभिज्ञानरत्नं च रामायादर्शयत्कृती ।

हृदयं स्वयमायातं वेदेह्या इव मूर्तिमत् ॥६४॥

His work accomplished, he showed to Rāma that gem of recognition, which looked like Sītā's very heart, that of itself had come to him. (64).

स प्राप हृदयन्यस्तमणिस्यर्शनिमोलितः ।

अपयोधरसंसर्गं प्रियालिङ्गननिवृत्तिम् ॥६५॥

As he closed his eyes (in rapture) at the touch of the gem that he laid on his heart, he felt the pleasure of embracing his beloved, without, however, coming into contact with her breasts. (65).

श्रुत्वा रामः प्रियोदन्तं मेने तत्सङ्गमोत्सुकः ।

महार्णवपरिक्षेपं लङ्कायाः परिखालघुम् ॥६६॥

Hearing the news of his beloved, and longing to meet her, Rāma thought the great Ocean circling Laṅkā to be but a narrow moat. (66).

स प्रतस्थेऽरिनाशाय हरिसैन्यैरनुद्रुतः ।

न केवलं भुवः पृष्ठे व्योम्नि संबाधवर्तिभिः ॥६७॥

He started to quell his foes, followed by monkey hosts that blocked up the ways in the air not less than on the earth. (67).

निविष्टमुदधेः कूले तं प्रपेदे बिभीषणः ।
स्नेहाद्राक्षसलक्ष्म्येव बुद्धिमाविश्य चोदितः ॥६८॥

While encamped on Ocean's shore, Bibhīṣaṇa came over to him, urged by the Fortune of the Demons 'as it were, out of love for him, after inspiring him with wisdom. (68).

तस्मै निशाचरैश्चर्यं प्रतिशुश्राव राघवः ।
काले खलु समारब्धाः फलं बध्नन्ति नीतयः ॥६९॥

Rāma promised him the Demon-realm; so courses of policy, adopted in time, bear (rich) harvest. (69).

स सेतुं बन्धयामास प्लवगैर्लवणाभसि ।
रसातलादिवोन्मग्नं शेषं स्वप्नाय शार्ङ्गिणः ॥७०॥

Across the briny sea, he caused the monkeys to lay a bridge, which resembled Śeṣa rising from the nether regions for Viṣṇu to sleep on. (70).

तेनोत्तीर्य पथा लङ्कां रोधयामास पिङ्गलैः ।
द्वितीयं हेमप्राकारं कुर्वद्भिरिव वानरैः ॥७१॥

Crossing by that way, he besieged Laṅkā with tawny apes, that seemed to form round her a second golden rampart. (71).

रणाः प्रववृते तत्र भीमः प्लवगरक्षसाम् ।
दिग्विजृम्भितकाकुत्स्थपौलस्त्यजयघोषणः ॥७२॥

There Demons and Apes joined in deadly strife and the heavens were filled with the cries of victory for Rāma as well as Rāvaṇa. (72).

पादपाविद्धपरिघः शिलानिष्पिष्टमुद्गरः ।

अतिशस्त्रनखन्यासः शूलहरणमतंगजः ॥७३॥

Where iron-bars were broken by trees, maces split by stones, and claws gave wounds more terrible than weapons, while elephants were crushed by rocks. (73).

अथ रामशिरश्छेददर्शनोद्भ्रान्तचेतनाम् ।

सीतां मायेति शंसन्ती त्रिजटा समजीवयत् ॥७४॥

Then Sitā, who swooned at sight of Rāma's head struck off, was soon revived by Trijaṭā who told that it was but magic illusion. (74).

कामं जीवति मे नाथ इति सा विजहौ शुचम् ।

प्राङ्मत्वा सत्यमस्यान्तं जीवितास्मीति लज्जिता ॥७५॥

"Sure, my husband lives", and so she gave up sorrow; and yet she was filled with shame at the thought that she could live, while thinking he was dead. (75).

गरुडापातविश्लिष्टमेघनादास्त्रबन्धनः ।

दाशरथ्योः क्षणक्लेशः स्वप्नवृत्त इवाभवत् ॥७६॥

The momentary peril Rāma and Lakṣmaṇa suffered when bound by the noose of Meghanāda, which was, however, loosed by Garuḍa arriving, seemed but a dream, no more. (76).

ततो बिभेद पौलस्त्यः शक्त्या वक्षसि लक्ष्मणम् ।

रामस्त्वनाहतोऽप्यासीद्विदीर्णहृदयः शुचा ॥७७॥

Then Rāvaṇa pierced Lakṣmaṇa's breast with his Śakti; and Rāma's heart—though himself not struck—was cleft by sorrow. (77).

स मारुतिसमानीतमहौषधिहतव्यथः ।

लङ्कास्त्रीणां पुनश्चक्रे विलापाचार्यकं शरैः ॥७८॥

His pain was removed by great herbs that Māruti brought; and with his shafts he again taught the wives in Laikā to weep. (78).

स नादं मेघनादस्य धनुश्चेन्द्रायुधप्रभम् ।

मेघस्येव शरत्कालो न किञ्चित्पर्यशेषयत् ॥७९॥

He did not suffer either the shout of Meghanāda or his weapon, radiant like Indra's bow, to remain, even as autumn brooks not either the roar or the rainbow of a cloud. (79)

कुम्भकर्णः कपोन्द्रेण तुल्यावस्थः स्वसुः कृतः ।

रुरोध रामं शृङ्गीव टङ्क्छिन्नमनःशिलः ॥८०॥

Kumbhakarna, who was reduced to the same plight as that of his sister by the monkey-chief, now opposed Rāma like a mountain whose red arsenic is chipped away with a chisel. (80).

अकाले बोधितो भ्रात्रा प्रियस्वप्नो वृथा भवान् ।

रामेषुभिरितीवासौ दीर्घनिद्रां प्रवेशितः ॥८१॥

"In vain hast thou, that lovest sleep, been untimely roused by thy brother," saying thus, as it were, the darts of Rāma sent him to eternal sleep. (81).

इतराण्यपि रक्षांसि पेतुर्वानरकोटिषु ।

रजांसि समरोत्थानि तच्छोणितनदीष्विव ॥८२॥

Other demons, too, fell among crores of monkeys, like the dust the battle raised in the rivers of their blood. (82).

निर्ययावथ पौलस्त्यः पुनर्युद्धाय मन्दिरात् ।
अरावणमरामं वा जगदद्येति निश्चितः ॥८३॥

Then Rāvaṇa once again came out of his palace to fight, well resolved that the world that day should lose either Rāvaṇa or Rāma. (83).

रामं पदातिमालोक्य लङ्केशं च बहूथिनम् ।
हरियुग्यं रथं तस्मै प्रजिघाय पुरंदरः ॥८४॥

Seeing Rāma on foot, and the Lord of Lankā in a chariot, Indra sent him chariot drawn by bay steeds. (84).

तमाधूतध्वजपटं व्योमगङ्गोर्मिवायुभिः ।
देवसूतभुजालम्बी जंत्रमध्यास्त राघवः ॥८५॥

Leaning on the arm of that god's charioteer, Rāma mounted that victorious car, whose flag was shaken by the breezes from the waves of the celestial Ganges. (85).

मातलिस्तस्य माहेन्द्रमामुमोच तनुच्छदम् ।
यत्रोत्पलदलक्लैब्यमस्त्राण्यायुः सुरद्विषाम् ॥८६॥

Mātali invested him with Indra's mail on which the arrows of the demons became as frail as petals of lotuses. (86).

अन्योन्यदर्शनप्राप्तविक्रमावसरं चिरात् ।
रामरावणयोर्युद्धं चरितार्थमिवाभवत् ॥८७॥

That fight between Rāma and Rāvaṇa, in which after a long time their valour found scope by this their mutual encounter, seemed not in vain. (87).

भुजमूर्धोऽर्वाहृत्यादेकोऽपि धनदानुजः ।
ददृशे ह्ययथापूर्वो मातृवंश इव स्थितः ॥८८॥

Rāvaṇa, alone, and not like what he was before, yet by his many arms, and heads and thighs appeared encircled by his mother's kin. (88).

जेतारं लोकपालानां स्वमुखैरर्चितेश्वरम् ।
रामस्तुलितकैलासमरारति बह्वमन्यत ॥८९॥

Rāma highly esteemed his foe, who had conquered the world's Guardians, who had worshipped God Śiva by (offering up) his heads, and who had poised aloft the Kailāsa mountain. (89).

तस्य स्फुरति पौलस्त्यः सीतासंगमशंसिनि ।
निचखानाधिकक्रोधः शरं सव्येतरे भुजे ॥९०॥

Fiercely wroth, Rāvaṇa drove deep his arrow in his right arm, which throbbing foretold his union with Sītā. (90).

रावणस्यापि रामास्तो भित्त्वा हृदयमाशुगः ।
विवेश भुवमाख्यातुमुरगेभ्य इव प्रियम् ॥९१॥

Then an arrow, loosed by Rāma, piercing Rāvaṇa's breast, entered the earth as if to bear the glad tidings to the serpent-world. (91).

वचसेव तयोर्वक्त्रमस्त्रमस्त्रेण निघ्नतोः ।
अन्योन्यजयसंरम्भो ववृधे वादिनोरिव ॥९२॥

As each matched his foe with missile for missile their zeal to triumph over their rival grew like that of two disputants who match argument with argument. (92).

विक्रमव्यतिहारेण सामान्याभूद्द्वयोरपि ।
जयश्रीरन्तरा वेदिर्मत्तवारणयोरिव ॥६३॥

Owing to an alternate display of valour the fortune of war wavered between them, like an altar-shaped wall set between two raging elephants. (93).

कृतप्रतिकृतप्रतीतस्तयोर्मुक्तां सुरासुरैः ।
परस्परशरव्राताः पुष्पवृष्टिं न सेहिरि ॥६४॥

The volleys of shafts, that each other poured, did not endure the flowers rained down by the Gods and Demons over them when pleased with their assaults and repulses. (94).

अयःशङ्कुचितां रक्षः शतघ्नीमथ शत्रवे ।
हृतां वैवस्वतस्येव कूटशाल्मलिमक्षिपत् ॥६५॥

Then the Demon dashed at his foe his Śataghñī mace studded with iron spikes, as if it was the club, Kūṭaśālmali-like, snatched from the God of Death. (95).

राघवो रथमप्राप्तां तामाशां च सुरद्विषाम् ।
अर्धचन्द्रमुखैर्बाणैश्चिच्छेद कदलीमुखम् ॥६६॥

With crescent-tipped arrows, Rāma cut that (mace) in twain before it reached his chariot, as easily as a plaintain-tree, and also shattered the hope of the enemies of the Gods. (96).

अमोघं संदधे चास्मै धनुष्येकधनुर्धरः ।
ब्राह्ममस्त्रं प्रियाशोकशल्यनिष्कर्षणौषधम् ॥६७॥

Then the matchless archer, laid across his bow that unerring Brāhma missile, directing the same against him—

a physic to extract the iron of grief from his beloved's heart. (97).

तद्व्योम्नि शतधा भिन्नं ददृशे दीप्तिमन्मुखम् ।
वपुर्महोरगस्येव करालफणमण्डलम् ॥९८॥

Split a hundredfold in the air, with flaming points, it looked like the body of the serpent Śeṣa, with its awful circle of hoods. (98).

तेन मन्त्रप्रयुक्तेन निमेषार्धादिपातयत् ।
स रावणशिरःपङ्क्तिमज्ञातव्रणवेदनाम् ॥९९॥

With that (shaft) winged with spells, he brought down, in half a moment, the row of Rāvaṇa's heads, which did not even feel the pain of the wound (99).

बालाकंप्रतिमेवाप्सु वीचिभिन्ना पतिष्यतः ।
रराज रक्षःकायस्य कण्ठच्छेदपरम्परा ॥१००॥

The line of severed necks of the demon's body that was about to fall shone like the images of the morning Sun in water, broken by wavelets. (100).

मरुतां पश्यतां तस्य शिरांसि पतितान्यपि ।
मनो नातिविशश्वास पुनःसंधानशङ्किनाम् ॥१०१॥

The minds of the Gods could yet not fully believe it, even when they saw his heads fall, for fear that those heads might join with the trunk once more. (101).

अथ मदगुरुपक्षैर्लोकपालद्विपाना-

मनुयतमलिनवृद्धेगण्डमितीविहाय ।

उपनतमणिबन्धे मूर्ध्नि पौलस्त्यशत्रोः

सुरभि सुरविमुक्तं पुष्पवर्षं पपात ॥१०२॥

Then fell on Rāma's head, which soon should wear the jewelled crown, a rain of fragrant flowers, poured by the Gods, which was followed by swarms of bees that with their wings, heavy with ichor, forsook the broad temples of the elephants of the guardians of the world. (102).

यन्ता हरेः सपदि संहृतकामुं कज्य-

मापृच्छद्य राघवमनुष्ठितदेवकार्यम् ।

नामाङ्कुरावणशराङ्कितकेतुयष्टि-

मूर्ध्वं रथं हरिसहस्रयुजं निनाय ॥१०३॥

Now Indra's charioteer, having bidden farewell to Rāma who had fulfilled the mission of the Gods and had immediately unstrung his bow, drove heavenwards his car with thousand bays, whose banner-staff was pierced by Rāvaṇa's shafts that were graven with his name. (103).

रघुपतिरपि जातवेदोविशुद्धां प्रगृह्य प्रियां

प्रियसुहृदि विभीषणो संगमय्य श्विपं वैरिणः ।

रविसुतसहितेन तेनानुयातः ससौमित्रिणा

भुजविजितविमानरत्नाधिरूढः प्रतस्थे पुरीम् ॥१०४॥

The lord of Raghu's line took back his beloved, purified in fire, and uniting the fortune of his foe with his dear friend Bibhiṣaṇa, started to his capital, mounting that gem of aerial cars won by the prowess of his arms, and followed by him (Bibhiṣaṇa) and by Lakṣmaṇa, and Sugriva (the Sun's offspring). (104).

त्रयोदशः सर्गः

अथात्मनः शब्दगुणं गुणज्ञः पदं विमानेन विगाहमानः ।

रत्नाकरं वीक्ष्य मिथः स जायां रामाभिधानो हरिरित्युवाच ॥१॥

Then as Viṣṇu, named (now) as Rāma, judge of virtues, crossed in his aerial car his own realm which has sound as its peculiar attribute, and gazed on the ocean. he spoke thus to his lady in their privacy. (1).

वन्देहि पश्यामलयाद्विभक्तं मत्सेतुना फेनिलमम्बुराशिम् ।

छायापथेनेव शरत्प्रसन्नमाकाशमाविष्कृतचारुतारम् ॥२॥

See, O Videha princess, how my bridge divides as far as the Malaya Mountain yon foaming watery mass, as the milky way divides the clear autumnal sky showing the beautiful stars. (2).

गुरोरियक्षोः कपिलेन मेध्ये रसातलं संक्रमिते तुरंगे ।

तदर्थमुर्वोमवदारयद्भिः पूर्वैः किलायं परिवर्धितो नः ॥३॥

This, they say, my sires of yore have enlarged, when they tore up the earth in quest of the sacrificial horse of their father who desired to offer a sacrifice, when that horse was led by Kāpila to the nether world. (3).

गर्भं दधत्यर्कमरीचयोऽस्माद्विवृद्धिमत्रादनुवते वसूनि ।

अबिन्धनं वह्निमसौ बिभर्ति प्रह्लादनं ज्योतिरजन्यनेन ॥४॥

The sun-beams hence derive engendering virtue; it is here that treasures swell; it holds the fire that feeds on water; while the delightful luminary (the moon) was produced by it. (4).

तां तामवस्थां प्रतिपद्यमानं स्थितं दश व्याप्य दिशो महिम्ना ।
विष्णोरिवास्यानवधारणीयमोदृक्तया रूपमियत्तया वा ॥५॥

Passing through a variety of conditions and clasping the ten quarters in its immensity, its form, like that of Viṣṇu, cannot be determined either as regards its nature or extent. (5).

नाभिप्ररूढाम्बुरुहासनेन संस्तूयमानः प्रथमेन धात्रा ।
अमुं युगान्तोचितयोगनिद्रः संहृत्य लोकान्पुरुषोऽधिसेते ॥६॥

The Supreme Being, extolled by the first creator, who sits on the lotus that springs from his navel, reclines upon this, absorbing all the worlds within himself, when at the end of an aeon he sinks into his accustomed sleep of meditation. (6).

पक्षच्छिदा गोत्रभिदात्तगन्धाः शरण्यमेनं शतशो महीध्राः ।
नृपा इवोपप्लविनः परेभ्यो धर्मोत्तरं मध्यममाश्रयन्ते ॥७॥

Shorn of their pride by Indra that clips their wings, the mountains in hundreds fled to its shelter, as Kings harassed by enemies flee to a neutral sovereign who puts duty above everything. (7).

रसातलादादिभवेन पुंसां भुवः प्रयुक्तोद्वहनक्रियायाः ।
अस्याच्छमम्भः प्रलयप्रवृद्धं मुहूर्तवक्त्राभरणं बभूव ॥८॥

Whose clear waters, swollen at the Deluge, veiled the Earth's face for a moment's space, when the Primeval spirit upheaved her from the nether regions. (8).

मुक्षार्णेषु प्रकृतिप्रगल्भाः स्वयं तरङ्गाधरदानदक्षः ।

अनन्यसामान्यकलत्रवृत्तिः पिबत्यसौ पाययते च सिन्धुः ॥६॥

This (ocean), whose way of dealing with his wives is so uncommon, who himself is so clever in offering his lips of waves, drinks (kisses) the rivers, and makes them, who are naturally bold in offering their mouths, drink (kiss) himself. (9).

ससत्त्वमादाय नदीमुखाम्भः संमीलयन्तो विवृताननत्वाद् ।

अमी शिरोभिस्तिमयः सरन्ध्रैरुर्ध्वं वितन्वन्ति जलप्रवाहान् ॥१०॥

These whales, drinking the water at the mouth of the river together with the animals therein, as their mouths are yawning wide, now close their jaws, and spout streams of water from the openings in their heads. (10).

मातङ्गनक्रः सहस्रोत्पतद्भिभिन्नान्द्विधा पश्य समुद्रफेनान् ।

कपोलसंसर्पितया य एषां व्रजन्ति कर्णक्षणाक्षामरत्वम् ॥११॥

See how the elephant-huge crocodiles leaping up suddenly divide the foam, which, gliding over their cheeks, assumes for a space the appearance of chowries over their ears. (11.)

वेलानिलाय प्रसृता भुजङ्गा महोर्मिबिस्फूर्जथुनिर्विशेषाः ।

सूर्यांशुसंपर्कसमृद्धरागेर्व्यज्यन्त एते मणिभिः फणस्थैः ॥१२॥

Yon serpents that stretch (on the beach) to drink the breeze from the shore-line, and are indistinguishable from the swirling billows, are betrayed by the gems on their heads that shine more bright by contact with the Sun's rays. (12).

तवाधरस्पर्धिषु, वद्रुमेषु पर्यस्तमेतत्सहसोर्मिवेगात् ।

ऊर्ध्वाङ्कुरप्रोतमुखं कथंचित्क्लेशादपक्रामति शङ्खयूयम् ॥१३॥

These piled-up shells, which are forcibly scattered by force of the waves on coral reefs that vie with thy lips, and caught in their openings by projecting points, are gliding away with difficulty. (13).

प्रवृत्तमात्रेण पर्यासि पातुमावर्तवेगाद्भ्रमता घनेन ।

आभाति भूयिष्ठमयं समुद्रः प्रमथ्यमानो गिरिणेव भूयः ॥१४॥

With yon cloud whirling through the force of an eddy the moment it started to suck up its waters, the ocean appears for the most part as if it is being once more churned by the (Mandara) Mountain. (14).

दूरादयश्चक्रनिभस्य तन्वी तमालतालीवनराजिनीला ।

आभाति वेला लवणाम्बुराशेर्घारानिबद्धेव कलङ्कुरेखा ॥१५॥

The thin shore-line of the briny Sea which from afar looks like an iron wheel shows dark with the rows of Tamāla and palm-forests, as if it were a streak of rust gathered along the edge of that wheel. (15).

वेलानिलः केतकरेणुभिस्ते संभावयत्याननमायताक्षि ।

मामक्षमं मण्डनकालहानेर्वेत्तीव बिम्बाधरबद्धतृणम् ॥१६॥

O long-eyed, the breeze from the shore beautifies thy face with the dust of the Ketaka, as if it knows how I, in my longing to taste thy Bimba-like lip, am impatient of the loss of time that decoration may take. (16).

एते वयं सैकतभिन्नशुक्तिपर्यस्तमुक्तापटलं पयोधेः ।
प्राप्ता मुहूर्तेन विमानवेगात्कूलं फलावर्जितपूगमालम् ॥१७॥

Here in a moment, through the swiftness of our aerial car, have we come to the ocean's shore, where on the sands lie scattered heaps of pearls from cleft shells, and where forests of areca-palm bend beneath the burden of their fruit. (17).

कुरुष्व तावत्करभोरु पश्चान्मार्गे मृगप्रेक्षिणि दृष्टिपातम् ।
एषा विदूरीभवतः समुद्रात्सकानना निष्पततीव भूमिः ॥१८॥

Look behind, O fair-thighed lady, gazelle-eyed, on the way (we have traversed); how the earth with her forests seems to emerge from the sea which is getting more and more distant. (18).

क्वचित्पथा संचरते सुराणां क्वचिद्घनानां पततां क्वचिच्च ।
यथाविधो मे मनसोऽभिलाषः प्रवर्तते पश्य तथा विमानम् ॥१९॥

Mark how, obedient to my will, this aerial car skims now the path of gods, anon of clouds, and now again of birds. (19).

असौ महेन्द्रद्विपदानगन्धिस्त्रिमार्गंगावोच्चिविमर्दशीतः ।
आकाशवार्युर्दिनयौवनोत्थानाचामति स्वेदलवान्मुखे ते ॥२०॥

This breeze from heaven, scented with the ichor of great Indra's elephant, and cooled by contact with the waves of the triple-streamed Ganges, wipes from thy brows those drops that midday heat has raised. (20).

करेण वातायनलम्बितेन स्पृष्टस्त्वया चण्डि कुतूहलिन्या ।
ग्रामुञ्चतीवाभरणं द्वितीयमुद्भिन्नविद्युद्वलयो घनस्ते ॥२१॥

The cloud, touched by thy hand, stretched through the lattice in curiosity, O irate one, seems to offer thee a second bracelet of the ring of lightning manifested from it. (21).

अमी जनस्थानमपोढविघ्नं मत्वा समारब्धनवोटजानि ।
ग्रध्यासते चीरभृतो यथास्वं चिरोज्झितान्याश्रममण्डलानि ॥२२॥

These bark-clad hermits, who deem that now this Janasthāna is free from hindrances, are now occupying, each his own, the sites of hermitages, too long forsaken, where they are building new huts. (22).

सैषा स्थली यत्र विचिन्वता त्वां भ्रष्टं मया नूपुरमेकमुर्व्याम् ।
अदृश्यत त्वच्चरणारविन्दविश्लेषदुःखादिव बद्धमौनम् ॥२३॥

This is that glade, where in my search of thee, I found an anklet dropped, which seemed to be struck dumb with sorrow 'at separation from thy lotus-foot. (23).

त्वं रक्षसा भीरु यतोऽपनीता तं मार्गमेताः कृपया लता मे ।
अदर्शयन्वक्तुमशक्नुवत्यः शाखाभिरावर्जितपल्लवाभिः ॥२४॥

Ah, timid one! these creepers, unable to speak, yet pitying, showed me the path, by which the Rākṣasa had borne thee, with their branches the leaves of which were bent. (24).

मृग्यश्च दर्भाङ्कुरनिर्व्यपेक्षास्तवागतिज्ञं समबोधयन्माम् ।
व्यापारयन्त्यो दिशि दक्षिणस्यामुत्पक्षमराजीनि विलोचनानि ॥२५॥

The roes, too, neglecting the sprouts of *Darbha* grass, taught me, who knew not the way thou hadst gone, by directing their eyes, with their upturned lashes, in the Southern direction. (25).

एतद्गगिरेर्माल्यवतः पुरस्तादाविर्भवत्यम्बरलेखि शृङ्गम् ।

नवं पयो यत्र घनैर्मया च त्वद्विप्रयोगाश्रु समं विसृष्टम् ॥२६॥

Here before us appears the sky-kissing peak of Mālyavat, whereon the clouds dropped fresh rain and I, tears, for loss of thee, at the same time. (26).

गन्धश्च धाराहतपल्वलानां कादम्बमर्धोद्भूतकेसरं च ।

स्निग्धाश्च केकाः शिखिनां बभूवुर्यस्मिन्नसह्यानि विना त्वया मे ॥२७॥

There, reft of thee, the scent of puddles struck by rain-showers, the Kādamba flowers with filaments half-opened and the melodious tones of the peacock became hateful to me. (27).

पूर्वानुभूतं स्मरता च यत्र कम्पोत्तरं भीरु तवोपगूढम् ।

गुहाविसारीण्यतिवाहितानि मया कथंचिद्घनगर्जितानि ॥२८॥

Where, O timid one, remembering thy embrace, accompanied by tremor, erstwhile enjoyed (by me), I could scarce endure the rumble of clouds resounding from its caves. (28).

आसारसिक्तक्षितिबाष्पयोगान्मामक्षिणोद्यत्र विभिन्नकोशैः ।

विडम्ब्यमाना नवकन्दलैस्ते विवाहधूमारुणलोचनश्रीः ॥२९॥

Where the beauty of thy eyes, that were red by the smoke from the marriage-fire, as imitated by the fresh

Kandali flowers whose buds were fully opened by contact with the vapours exhaled by the shower-drenched earth, afflicted me. (29).

उपान्तवानीरवनोपगूढान्यालक्ष्यपारिप्लवसारसानि ।

दूरावतीर्णा पिबतीव खेदादमूनि पम्पासलिलानि दृष्टिः ॥३०॥

The eye, far-descending downwards, seems, as through fatigue, to drink the waters of Pampā's lake which is encircled by thickets of reeds growing on its skirts and where playful Sārasa birds are slightly visible. (30).

अत्रावियुक्तानि रथाङ्गनाम्नामन्योन्यदत्तोत्पलकेसराणि ।

द्वन्द्वानि दूरान्तरवर्तिना ते मया प्रिये सस्पृहमीक्षितानि ॥३१॥

Here, my love, I fondly gazed on pairs of unseparated Cakravāka birds that gave to each other the filaments of lotus, while I stood so far removed from thee. (31).

इमां तटाशोकलतां च तन्वीं स्तनाभिरामस्तबकाभिनम्राम् ।

त्वत्प्राप्तिबुद्ध्या परिरब्धुकामः सौमित्रिणा साश्वरहं निषिद्धः । ३२॥

When all in tears I was about to clasp this little Aśoka plant by the river-bank, bent by its clusters, fair like breasts, under the impression that I had found thee, Lakṣmaṇa forbade me. (32).

अमूर्विमानान्तरलम्बिनीनां श्रुत्वा स्वनं काञ्चनकिङ्किणोनाम् ।

प्रत्युद्भवजन्तीव खमुत्पतन्त्यो गोदावरीसारसपङ्क्तयस्त्वाम् ॥३३॥

These rows of cranes from the Godāvārī, having heard the chime of golden bells hung inside our aerial car, seem to be welcoming thee by flying up into the sky. (33).

एषा त्वया पेशलमध्ययापि घटाम्बुसंवर्धितबालचूता ।
आनन्दयत्युन्मुखकृष्णसारा दृष्टा चिरात्पञ्चवटी मनो मे ॥३४॥

This Pañcavati, where thou, though slenderwaisted, didst rear the young mango with water poured from a jar, and where the black-antelopes have raised their heads, gives delight to my mind as I see it after a long time. (34).

अत्रानुगोदं मृगयानिवृत्तस्तरंगवातेन विनीतखेदः ।
रहस्त्वदुत्सङ्गनिषण्णमूर्धा स्मरामि वानीरगृहेषु सुप्तः ॥३५॥

I recall how, returning from chase by Godāvari's stream, I rested my head in thy lap and slept in the privacy of the bowers of reeds, while the breezes from the waves removed my fatigue. (35).

भ्रूभेदमात्रेण पदान्मघोनः प्रभ्रंशयां यो नहुषं चकार ।
तस्याविलाम्भःपरिशुद्धिहेतोर्भोमो मुनेः स्थानपरिग्रहोज्यम् ॥३६॥

This is the earthly residence of the sage, who by the mere knitting of his eye-brow caused Nahuṣa to fall from Indra's realm, and who causes muddy waters to clear up. (36).

त्रैताग्निधूमाग्रमनिन्द्यकीर्तस्तस्येदमाक्रान्तविमानमार्गम् ।
घ्रात्वा हविर्गन्धि रजोविमुक्तः समश्नुते मे लघिमानमात्मा ॥३७॥

Having sniffed the crest of the smoke from the triple fire enkindled by this sage of spotless fame, the smoke which rises full in the path of our car and bears the scent of oblations, I feel a lightness in my soul which is freed from Rajas (the quality of impurity). (37).

एतन्मुनेर्मानिनि शातकर्णोः पञ्चाप्सरो नाम विहारवारि ।
आभाति पर्यन्तवनं विदूरान्मेघान्तरालक्ष्यमिवेन्दुबिम्बम् ॥३८॥

Here, high Lady, is the lake of Śātakarṇi's pleasures, named "five Nymphs" which, being embowered in woods, gleams from a distant like the moon half-seen amid the clouds. (38).

पुरा स दर्भाङ्कुरमात्रवृत्तिश्चरन्मृगैः सार्धंमृषिर्मघोना ।
समाधिभीतेन किलोपनीतः पञ्चाप्सरोयौवनकूटबन्धम् ॥३९॥

Of old, men tell, this sage lived amid the deer, and ate the tender sprouts of Darbha grass alone, till Indra, dismayed at his penance, led him into the snare of the youth of the five nymphs. (39).

तस्यायमन्तर्हितसौधभाजः प्रसक्तसंगीतमृदङ्गघोषः ।
वियद्गतः पुष्पकचन्द्रशालाः क्षणं प्रतिश्रुन्मुखराः करोति ॥४०॥

This continuous sound of the music-drums of this (sage) who dwells in the mansion that is closely-hid (under water) now rising into the sky makes for a moment the upper chambers of the Puṣpaka car resound with its echoes. (40).

हविर्भुजामेधवतां चतुर्णां मध्ये ललाटंतपसस्तपस्विः ।
असौ तपस्यत्यपरस्तपस्वी नाम्ना सुतीक्ष्णश्चरितेन दान्तः ॥४१॥

Here is another hermit, named Sutikṣṇa, gentle in his conduct, who is practising penance (seated) amid four fires (blazing) with fuel, while the Sun beats down fiercely on his brow. (41).

अमुं सहासप्रहितेक्षणानि व्याजार्धसंदर्शितमेखलानि ।
नालं विकतुं जनितेन्द्रशङ्कं सुराङ्गनाविभ्रमचेष्टितानि ॥४२॥

The coquettish wiles of heavenly nymphs in which their eyes were smilingly cast at him, and their zones were half-revealed under some pretext, were not able to tempt him, who caused fear in Indra's heart. (42).

एषोऽक्षमालावलयं मृगाणां कण्डूयितारं कुशसूचिलावम् ।
सभाजने मे भुजमूर्ध्वबाहुः सव्येतरं प्राध्वमितः प्रयुङ्क्ते ॥४३॥

With (one) arm (ever) uplifted, he waves his right arm to me in gracious welcome,—the arm, encircled by a string of beads, wherewith he scratches the deer, and cuts the sharp Kuśa blades. (43).

वाच्यमत्वात्प्रणतिं समैष कम्पेन किञ्चित्प्रतिगृह्य मूर्ध्नः ।
दृष्टिं विमानव्यवधानमुक्तां पुनः सहस्रार्चिषि संनिधत्ते ॥४४॥

Vowed to silence, with a slight wave of his head he returns my courtesy, and again fixes his gaze, now freed from the intervening aerial car, on the Sun. (44).

अदः शरण्यं शरभङ्गनाम्नस्तपोवनं पावनमाहितान्तेः ।
चिराय संतप्यं समिद्भिरग्निं यो मन्त्रपूतां तनुमप्यहौषीत् ॥४५॥

Yonder is the holy and sheltering penance-grove of the sage Śarabhaṅga, who had kindled the sacred fire and who, having long fed the fire with sacred fuel, offered to it even his body that was consecrated with Mantras. (45).

छायाविनीताध्वपरिश्रमेषु भूयिष्ठसंभाव्यफलेष्वमीषु ।

तस्यातिथीनाममुना सपर्यां स्थिता सुपुत्रेष्टिव पादपेषु ॥४६॥

The welcome of his guests now devolves on these trees, which are like his worthy sons, that dispel the journey's toil by their shade, and yield an abundance of luscious fruit. (46).

धारास्वनोद्गारिदरीमुखोऽसौ शृङ्गाग्रलग्नान्बुदवप्रपङ्कः ।

बध्नाति मे बन्धुरगात्रि चक्षुर्दृष्टः ककुब्धानिव चित्रकूटः ॥४७॥

Yon Citrakūṭa, O lady of proportionate limbs, like a stately bull, loud-bellowing without break from its mouth-like cave, and with dark-clouds clinging to its peaks like mud to the bull's horns in its playful butting, now enchants my eye. (47).

एषा प्रसन्नस्तिमितप्रवाहा सरिद्विदूरान्तरभावतन्वी ।

मन्दाकिनी भाति नगोपकण्ठे मुक्तावली कण्ठगतेव भूमेः ॥४८॥

Here at the base of the mountain shines the river Mandākinī, with its pellucid, steady stream, made slender by distance, and hence looking like a pearly band on the neck of the Earth. (48).

अयं सुजातोऽनुगिरं तमालः प्रवालमादाय सुगन्धि यस्य ।

यवाङ्कुरापाण्डुकपोलशोभी मयावतंसः परिकल्पितस्ते ॥४९॥

This is the well-grown Tamāla tree, hard by the mountain-side from which I plucked a fragrant leaf and made it an ornament for thine car, which shone on thy cheek that is pale like a barley sprout. (49).

अनिग्रहत्रासविनीतसत्त्वमपुष्पलिङ्गात्फलबन्धिवृक्षम् ।

वनं तपःसाधनमेतदत्रेयानिष्कृतोदयतरप्रभावम् ॥५०॥

Here is the penance-grove of Atri, a witness of the awful might of the sage, where the animals are tame even when there is no fear of punishment, and where the trees need not show the sign, viz. flowers before they bear fruit. (50).

अत्राभिषेकाय तपोधनानां सप्तर्षिहस्तोद्भूतहेमपद्माम् ।

प्रवर्तयामास किलानसूया त्रिलोतसं त्र्यम्बकमौलिमालाम् ॥५१॥

The triple-streamed river, the garland on Śiva's crown, where (erst) the seven sages gathered with their hands golden lotuses, was made to flow here by Anasūyā, that holy men, rich in penance, might bathe in it. (51).

वीरासनैर्ध्यानजुषामृषीणाममी समध्यासितवेदिमध्याः ।

निवातनिष्कम्पतया विभान्ति योगाधिरूढा इव शाखिनोऽपि ॥५२॥

These trees of the hermits, practising meditation in the Virāsana posture, occupying the central part of the altars, seem to be wrapped in pious contemplation, as they stand motionless through absence of wind. (52).

त्वया पुरस्तादुपयाचितो यः सोऽयं वटः श्याम इति प्रतीतः ।

राशिर्मणोनामिव गारुडानां सपद्मरागः फलितो विभाति ॥५३॥

Here is the banian tree, known as Śyāma, formerly besought by thee, which, laden with fruit, glows like an emerald-heap, interspersed with rubies. (53).

क्वचित्प्रभालेपिभिरिन्द्रनीलैर्मुक्तामयी यष्टिरिवानुविद्धा ।

अन्यत्र माला सितपद्मजातामिन्द्रीवैस्तुल्यचित्तान्तरेव ॥५४॥

क्वचित्खगानां प्रियमानसानां कादम्बसंसर्गवतीव पङ्क्तिः ।

अन्यत्र कालागुरुदत्तपत्रा भक्तिभुवश्चन्दनकल्पितेव ॥५५॥

क्वचित्प्रभा चान्द्रमसी तमोभिश्छायाविलीनैः शबलीकृतेव ।

अन्यत्र शुभ्रा शरदभ्रलेखा रन्ध्रेष्विवालक्ष्यनभःप्रदेशा ॥५६॥

क्वचिच्च कृष्णोरगभूषणेव भस्माङ्गरागा तनुरीश्वरस्य ।

पश्यानवद्वाङ्गि विभाति गङ्गा भिन्नप्रवाहा यमुनातरङ्गः ॥५७॥

Behold, O fair one of flawless limbs, how the Ganges with its stream cleft by the Yamunā gleams here like a necklet of pearls interwoven with sapphires that cover it with their splendour, there like a garland of white-lilies, set in the intervals with blue lotuses; here like a row of birds that love the Mānasa lake interspersed with dark-winged swans; now like sandal-paintings on the earth with ornamental leaves in dark aloes; now like moonlight chequered with darkness underneath the shades; now like a patch of white autumn clouds, where through the interstices the (blue of the) sky peeps out and in places like Śiva's body smeared with the ungent of ashes, and girt with black-snakes for ornaments. (54-57).

समुद्रपत्न्योर्जलसंनिपाते पूतात्मनामत्र किलाभिषेकात् ।

तत्त्वावबोधेन विनापि भूयस्तनुत्यजां नास्ति शरीरबन्धः ॥५८॥

Those men whose souls are purified by bathing in the confluence of these two wives of the Sea are verily no more chained to a body after death, even when right knowledge has not dawned on them. (58).

पुरं निषादाधिपतेरिदं तद्यस्मिन्मया मौलिमणिं बिहाय ।

जटासु बद्धास्वखदत्सुमन्त्रः कैकेयि कामाः फलितास्तवेति ॥५९॥

Here is the city of the King of the Niṣādas, where when I threw away the crest-gem and bound my matted locks, Sumantra mourned and cried. 'Ah, Kaikeyī ! thy wishes are fulfilled.' (59).

पयोधरैः पुण्यजनाङ्गनानां निर्विष्टहेमाम्बुजरेणु यस्याः ।

ब्राह्मं सरः कारणमोप्तवाचो बुद्धेरिवाव्यक्तमुदाहरन्ति ॥६०॥

This Sarayū here, whose source the wise declare to be Brahmā's lake, as the unmanifest is that of intelligence, the lake where the pollen of the golden lotus clings to (is enjoyed by) the breasts of Yakṣa ladies. (60).

जलानि या तीरनिष्ठातयूषा वहत्ययोध्यामनु राजधानीम् ।

तुरंगमेधावभृथावतीर्णैरिक्ष्वाकुभिः पुण्यतरीकृतानि ॥६१॥

On whose bank, sacrificial posts are raised, and who, past Ayodhyā, the capital, rolls her flood which is sanctified by the Ikṣvākus who descend into it at the concluding bath of the horse-sacrifice. (61).

यां संकतोत्सङ्गसुखोचितानां प्राज्यैः पयोभिः परिवर्धितानाम् ।

सामान्यधात्रीमिव मानसं मे संभावयत्युत्तरकोसलानाम् ॥६२॥

Whom my mind regards as the common mother of the Kings of northern Kosala, who were wont to enjoy in her lap of sandy bank and were nurtured by her abundant milk-like stream. (62).

सेयं मदीया जननीव तेन मान्येन राज्ञा सरयूवियुक्ता ।
दूरे वसन्तं शिशिरानिलैर्मा तरंगहस्तैरुपगूहतीव ॥६३॥

This Sarayū, like my mother now bereft of my noble father, seems to clasp me round, who dwelt apart at a distance, with her wavy arms that stir a cooling breeze. (63).

विरक्तसंध्याकपिशं पुरस्ताद्यतो रजः पार्थिवमुज्जिहीते ।
शङ्के हनूमत्कथितप्रवृत्तिः प्रत्युद्गतो मां भरतः ससैन्यः ॥६४॥

As before us rises earth's dust, tawny like the ruddy twilight, I think that Bharata having heard from Hanumat the news of my coming is coming to welcome me with all his hosts. (64).

अद्धा श्रियं पालितसंगराय प्रत्यर्पयिष्यत्यनघां स साधुः ।
हत्वा निवृत्ताय मृगे खरादीन्संरक्षितां त्वामिव लक्ष्मणो मे ॥६५॥

That good (prince) will truly restore to me, who have kept the vow, the Royal State unblemished, even as Lakṣmaṇa gave thee to me from his safe keeping, when I returned after smiting Khara and his peers in battle. (65).

असौ पुरस्कृत्य गुरुं पदातिः पश्चादवस्थापितवाहिनीकः ।
वृद्धैरमात्यैः सह चौरवासा मामर्घ्यपाणिर्भरतोऽभ्युपैति ॥६६॥

Bharata comes to meet me now on foot, in a hermit's garb, bearing welcome offerings in his hands, in the company of old councillors, placing the house-hold priest in the van, and his army in the rear. (66).

पित्रा विसृष्टां मदपेक्षया यः श्रियं युवाप्यङ्कगतामभोक्ता ।
इयन्ति वर्षाणि तया सहोऽग्रमभ्यस्यतीव व्रतमासिधारम् ॥६७॥

Who, from love to me, did not enjoy Lakṣmī, bequeathed by our Sire, even though he was young and she was in his lap; for all these years abiding with her, he seems to have been practising the vow called "the treading on the sword's edge." (67).

एतावदुक्तवति दाशरथौ तदीया-
मिच्छां विमानमधिदेवतया विदित्वा ।
ज्योतिष्पथादवततार सविस्मयाभि-
रुद्धीक्षितं प्रकृतिभिर्भरतानुगाभिः ॥६८॥

When Rāma had spoken thus, the aerial car knowing his will, through its presiding deity, glided down from the path of the luminaries (the sky), observed in wonderment by the subjects that had accompanied Bharata. (68).

तस्मात्पुरःसरविभीषणदर्शितेन
सेवाविचक्षणहरीश्वरदत्तहस्तः ।
यानादवातरददूरमहीतलेन
मार्गेण भङ्गिरचितस्फटिकेन रामः ॥६९॥

Then Rāma, to whom the monkey-chief, apt for all service, offered his hand for support, alighted from the car by a ladder (path) of well-wrought crystal steps, that was not far from the earth's surface, which Bibhīṣaṇa, advancing in front, showed to him. (69).

इक्ष्वाकुवंशगुरवे प्रयतः प्रणम्य
सभ्रातरं भरतमर्घ्यपरिग्रहान्ते ।

पर्यश्रुरस्त्वजत मूर्धनि चोपजघ्नौ
तद्भक्त्यपीदपितृराज्यमहाभिषेके ॥७०॥

He, who was pure, (first) bowed to the priest of Ikṣvāku's line, and then taking the gifts, embraced his brother, with tears welling up, smelling him on the head, which for love of him had refused the great sprinkling rite conferring on him his father's realm. (70).

इमश्चुप्रवृद्धिजनिताननविक्रियांश्च
प्लक्षान्प्ररोहजटिलानिव मन्त्रिवृद्धान् ।
अन्वग्रहीतप्रणमतः शुभदृष्टिपातै-
वर्तानुयोगमधुराक्षरया च वाचा ॥७१॥

With kind glances and with sweet words inquiring about their welfare, he welcomed the old councillors as they bowed down, who had suffered a change in their appearance on account of the growth of their beards and therefore looked like Banian trees matted with fibrous shoots. (71).

दुर्जातबन्धुरयमृक्षहरीश्वरो मे
पौलस्त्य एष समरेषु पुरःप्रहर्ता ।
इत्यादृतेन कथितौ रघुनन्दनेन
व्युत्क्रम्य लक्ष्मणमुभौ भरतो ववन्दे ॥७२॥

"This is the lord of bears and monkeys, my friend in trouble; and this is Bibhīṣaṇa who was the first to strike in the battles." Thus when Rāma had mentioned these two with great regard, Bharata bowed down to them, passing over Lakṣmana. (72).

सौमित्रिणा तदनु संससृजे स चैन-
 मुत्थाप्य नम्रशिरसं भृशमालिलिङ्ग ।
 रुढेन्द्रजित्प्रहरणव्रणकर्कशेन
 विलश्यन्निवास्य भुजमध्यमुरःस्थलेन ॥७३॥

Next he greeted Lakṣmaṇa who raised him when his head was bent in reverence, and closely clasped him, so that he almost pained his bosom by his broad chest that was hard with the scars of wounds inflicted by Indrajit's weapon. (73).

रामाज्ञया हरिचमूपतयस्तदानीं
 कृत्वा मनुष्यवपुरारुहुर्गजेन्द्रान् ।
 तेषु क्षरत्सु बहुधा मदवारिधाराः
 शलाधिरोहणमुखान्युपलेभिरे ते ॥७४॥

Then at Rāma's word, the chiefs of monkey-hosts took human shapes, and mounted huge elephants, and as these profusely shed the streams of ichor, they (chiefs) experienced the joys of scaling mountains. (74).

सानुप्लवः प्रभुरपि क्षणदाचराणां
 भेजे रथान्दशरथप्रभवानुशिष्टः ।
 मायाविकल्परचितैरपि ये तदीयै-
 नं स्यन्दनैस्तुलितकृत्रिमभक्तिशोभाः ॥७५॥

The Lord of the Rākṣasas, too, together with his followers, now at Rāma's word, ascended cars unmatched in the splendour of their artificial decorations by their own cars, although these were fashioned by magic art. (75).

भूयस्ततो रघुपतिर्विलसत्पताक-
मध्यास्त कामगति सावरजो विमानम् ।
दोषातनं बुधबृहस्पतियोगदृश्व-
स्तारापतिस्तरलविद्युदिवाभ्रवृन्दम् ॥७६॥

Then the chief of Raghu's line with his brothers once more ascended the celestial car, that moved according to the wish (of the occupant), with its banners flashing, as the Lord of Stars (the Moon) shining in conjunction with Mercury and Jupiter, ascends a bank of evening clouds streaked with quivering lightning. (76).

तत्रेश्वरेण जगतां प्रलयादिवोर्वी
वर्षात्ययेन रुचमभ्रघनादिवेन्दोः ।
रामेण मैथिलसुतां दशकण्ठकृच्छ्र-
त्प्रत्युद्धतां धृतिमतीं भरतो ववन्दे ॥७७॥

There Bharata bowed to Sītā, who was set free from Rāvaṇa's grasp by Rāma and therefore felt happy like the earth saved from deluge by the Lord of worlds, or like the light of the moon rescued from cloudy masses, by the closing of the rains. (77).

लङ्केश्वरप्रणतिभङ्गदृढव्रतं त-
द्वन्द्वं युगं चरणयोजनकात्मजायाः ।
ज्येष्ठानुवृत्तिजटिलं च शिरोऽस्य साधो-
रन्योन्यपावनमभूदुभयं समेत्य ॥७८॥

That adorable pair of Sītā's feet, that had kept the rigid vow of repudiating the supplications of Laṅkā's Lord, and the head of this noble (brother) whose locks were matted together from his adopting the way of life embraced by his elder brother, then coming together, sanctified each the other. (78).

क्रोशार्धं प्रकृतिपुरःसरेण गत्वा
 काकुत्स्थः स्तिमितजवेन पुष्पकेण ।
 शत्रुघ्नप्रतिविहितोपकार्यमार्यः
 साकेतोपवनमुदारमध्युवास ॥७६॥

Then Glorious Rāma advanced half a krośa in the Puṣpaka car whose speed was checked, while his subjects walked in front; and then halted in the spacious pleasure-forest of Ayodhyā, where Śatrughna had (already) got the tents pitched. (79).

चतुर्दशः सर्गः

भर्तुः प्रणाशादथ शोचनीयं दशान्तरं तत्र समं प्रपन्नं ।
 अपश्यतां दाशरथी जनन्यौ छेदादिवोपघ्नतरोर्ब्रतत्यौ ॥१॥

There the two sons of Daśaratha together beheld their mothers, reduced to a sadly different state through loss of their Lord, like two creepers, when the supporting tree is cut down. (1).

उभावुभाभ्यां प्रणतौ हतारी यथाक्रमं विक्रमशोभिनौ तौ ।
 विस्पष्टमस्त्रान्धतया न दृष्टौ ज्ञातौ सुतस्पर्शसुखोपलम्भात् ॥२॥

The two (princes), who had destroyed their enemies, and shone resplendent in their valour, were scarcely beheld by their mothers, as they bowed each to his mother, because tears had blinded their eyes; but still were recognized by them by the joy felt at the touch of a son's (person). (2)

आनन्दजः शोकजमश्च वाष्पस्तयोरशीतं शिशिरो बिभेद ।
गङ्गासरय्वोर्जलमुष्णतप्तं हिमाद्रिनिस्पन्द इवावतीर्णः ॥३॥

Their cool tears of joy broke through their hot tears of grief, as a stream, from the Himālaya descending, mingles with the heated waves of the Ganges and the Sarayū. (3).

ते पुत्रयोर्नैर्ऋतशस्त्रमार्गानाद्रानिवाङ्गे सदयं स्पृशन्त्यौ ।
अप्रीप्सितं क्षत्रकुलाङ्गनानां न वीरसूशब्दमकामयेताम् ॥४॥

As they touched the wounds inflicted by the demons gently as if still fresh, the title "mother of heroes," much prized by Kṣatriya ladies, they coveted no more. (4).

क्लेशावहा भर्तुरलक्षणाहं सीतेति नाम स्वमुदीरयन्ती ।
स्वर्गप्रतिष्ठस्य गुरोर्महिष्यावभक्तिभेदेन वधूर्वन्दे ॥५॥

Their daughter-in-law, announcing her own name thus "Here I am, Sītā, a source of trouble to my husband, destitute of all auspicious signs," bowed down with equal devotion to the two queens of her father-in-law who was now in heaven. (5).

उत्तिष्ठ वत्से ननु सानुजोऽसौ वृत्तेन भर्ता शुचिना तवेव ।
कृच्छ्रं महत्तीर्ण इति प्रियार्हा तामूचतुस्ते प्रियमप्यमिथ्या ॥६॥

"Dear daughter, rise! Is it not thy spotless life alone that brought thy Lord and his younger brother safe through the tremendous peril?" So they spoke, words loving and yet true, to her who deserved (only) agreeable words. (6).

अथाभिषेकं रघुवंशकेतोः प्रारब्धमानन्दजलैर्जनन्त्योः ।

निर्वर्तयामासुरमात्यवृद्धास्तौर्याहृते काञ्चनकुम्भतले ॥७॥ Koshā

Then the old Councillors completed the coronation of this Chief of Raghu's line with waters in golden jars, brought from many a hallowed river,—the coronation which with their joyful tears, the mothers had already inaugurated. (7).

सरित्समुद्रान्तरसीश्च गत्वा रक्षःकपीन्द्रैरुपपादितानि ।

तस्यापतन्मूर्ध्न जलानि जिष्णोर्विन्ध्यस्य मेघप्रभवा इवापः ॥८॥

From lakes and seas and rivers, the Demon and Monkey-Chiefs brought great store of water, which fell on the conqueror's head, as on Vindhya's peaks fall showers from rain-clouds. (8).

तपस्विवेषक्रिययापि तावद्यः प्रेक्षणीयः सुतरां बभूव ।

राजेन्द्रनेपथ्यविधानशोभा तस्योदितासीत्पुनरुक्तदोषा ॥९॥

The lustre that was given to him, by the investiture of the robes of state was open to the fault of superfluity, who showed quite a magnificent person even in a hermit's garb. (9).

समौलरक्षोहरिभिः ससैन्यस्तूर्यस्वनानन्दितपौरवर्गः ।

विवेश सौधोद्गतलाजवर्षामुत्तोरणामन्वयराजधानीम् ॥१०॥

Then with his hosts and old Councillors and Rākṣasas and Monkeys he entered the hereditary capital, where fried grains were showered from mansions, and triumphal arches raised, while the city-folks were gladdened at the sound of musical instruments. (10).

सौमित्रिणा सावरजेन मन्दमाधूतबालव्यजनो रथस्थः ।

धृतातपत्रो भरतेन साक्षादुपायसंघात इव प्रवृद्धः ॥११॥

Seated in a chariot, while Lakṣmaṇa and his brother gently waved the choweries, and Bharata held the royal umbrella over him—it seemed here were the four royal expedients incarnate, reaching the fulness of their power. (11).

प्रासादकालागुरुधूमराजिस्तस्याः पुरो वायुवशेन भिक्षा ।
वनान्निवृत्तेन रघूत्तमेन मुक्ता स्वयं वेणिरिवाबभासे ॥१२॥

The line of smoke from black aloes burnt in the palace, cloven by the wind, appeared like the braid of the city's hair, loosened by Rāma himself after he returned from the forest. (12).

श्वभ्रूजनानुष्ठितचारुवेषां कर्णोरथस्थां रघुवीरपत्नीम् ।
प्रासादवातायनदृश्यबन्धैः साकेतनार्योऽञ्जलिभिः प्ररोमुः ॥१३॥

The women of Ayodhyā, with folded hands seen from palace-windows, hailed the Queen of this hero of Raghu's line, who sat in a woman's chariot, and was dressed in glorious robes by her mothers-in-law. (13).

स्फुरत्प्रभामण्डलमानसूयं सा बिभ्रती शश्वतमङ्गरागम् ।
रराज शुद्धेति पुनः स्वपुर्यै संदर्शिता वह्निगतेव भर्त्रा ॥१४॥

Bearing Ansūyā's unageing unguent, that gave her a halo of lustre, she shone as if she was shown by her husband in the midst of flames to prove her chaste to his own city. (14).

वेश्मानि रामः परिबर्हन्ति विश्राण्य सौहार्दनिधिः सुहृद्भूषः ।
बाष्पायमाणो बलिमन्तिकेतमालेख्यशेषस्य पितुर्विवेश ॥१५॥

Rāma, a treasure-house of friendship, allotted well-ordered dwellings to his friends; then with tears entered the palace, marked with worshipful offerings, of his Sire whose painting alone was all that now was left of him. (15).

कृताञ्जलिस्तत्र यदम्ब सत्यान्नाभ्रद्वयत स्वर्गफलाद्गुरुर्नः ।
तच्चिन्त्यमानं सुकृतं तवेति जहार लज्जां भरतस्य मातुः ॥१६॥

Then with hands clasped together, he soothed Kaikeyi's shame saying "Mother, it is due to thy merit, that our father did not swerve from truth that leads to heaven, if only one thinks (properly) about it." (16).

तथैव सुग्रीवविभीषणादीनुपाचरत्कृत्रिमसंविधाभिः
संकल्पमात्रोदितसिद्धयस्ते क्रान्ता यथा चेतसि विस्मयेन ॥१७॥

Sugrīva, Bibhīṣaṇa and others he provided with such pleasurable objects, fashioned by men, that they were astonished in their mind, even though their desires were accomplished by the merest wish. (17).

सभाजनायोपगतान्स दिव्यान्मुनीन्पुरस्कृत्य हतस्य शत्रोः ।
शुभाव तेभ्यः प्रभवादि वृत्तं स्वविक्रमे गौरवमादधानम् ॥१८॥

To the heavenly saints, that came to greet him, he paid due honour, and then heard from them an account of his slain enemy, from his birth onward, which added glory to his own exploits. (18).

प्रतिप्रयातेषु तपोधनेषु सुखादविज्ञातगतार्थमासान् ।
सीतास्वहस्तोपहृताग्र्यपूजान् रक्षःकपीन्द्रान्विससर्ज रामः ॥१९॥

So when the saints, rich in penance, departed, Rāma bade farewell to the leaders of Rākṣasas and Monkeys, who scarcely knew the lapse of half a month on account of the happiness they enjoyed, and who received rich presents from Sitā's own hand. (19).

तच्चात्मचिन्तासुलभं विमानं हृतं सुरारेः सह जीवितेन ।
कैलासनाथोद्धृताय भूयः पुष्पं दिवः पुष्पकमन्वमंस्त ॥२०॥

And the Puṣpaka car, that flower of heaven, which he had wrested from the enemy of the gods together with his life, and which he could recall to his presence by mere thought, was permitted by him to bear once more the Lord of Kailāsa. (20).

पितृनियोगाद्वनवासमेवं निस्तोयं रामः प्रतिपन्नराज्यः ।
धर्मार्थकामेषु समां प्रपेदे यथा तथैवावरजेषु वृत्तिम् ॥२१॥

Thus having spent the days of his exile in the forest, at his father's bidding, Rāma, on ascending the throne, paid an equal regard to Duty, Wealth and Pleasure, as also to his younger brothers. (21).

सर्वासु मातृष्वपि वत्सलत्वात्स निर्विशेषप्रतिपत्तिरासीत् ।
षडाननापीतपयोधरासु नेता चमूनामिव कृत्तिकासु ॥२२॥

Naturally of a loving disposition, he paid equal regard to all his mothers, like the Leader of the heavenly hosts to the Kṛttikās at whose breasts he had sucked with his six mouths. (22).

तेनार्थवांल्लोभपराङ्मुखेन तेन ध्वता विघ्नभयं क्रियावान् ।

नेतास्य लोकः पितृमान्वितेन तेनैव शोकापनुदेन पत्नी ॥२३॥

As he was free from avarice, his subjects became prosperous; as he dispelled their fears of obstacles they performed their religious rites; as he corrected them, they had in him a father; and as he smoothed away their grief, they had in him a son as well. (23).

स पौरकार्याणि समीक्ष्य काले रेमे विदेहाधिपतेर्दुहित्रा ।

उपस्थितश्चाह वपुस्तदीयं कृत्वोपभोगोत्सुकयेव लक्ष्म्या ॥२४॥

Having looked into the affairs of his people at appointed periods, he passed his time happily in the company of the daughter of the King of Videha, who seemed Lakṣmi's self, taking her lovely form, and now come to him in her eagerness to enjoy his company. (24).

तयोर्यथाप्राथितमिन्द्रियार्थानासेदुषोः सद्यसु चित्रवत्सु ।

प्राप्तानि दुःखान्यपि दण्डकेषु संचिन्त्यमानानि सुखान्यभूवन् ॥२५॥

And as they enjoyed all objects of pleasure to their heart's desire, in palaces full of paintings, the hardships they had endured in the Daṇḍaka forests, as they thought on them, became (a source) of delights. (25).

अथाधिकस्निग्धविलोचनेन मुखेन सीता शरपाण्डुरेण ।

आनन्दयित्री परिणेतुरासीदनक्षरव्यञ्जितदोहदेन ॥२६॥

In course of time, Sītā with her face pale as the yellow reed, and eyes softer than usual, spoke of her pregnancy all silently and gave delight to her Lord. (26).

तामङ्कमारोप्य कृशाङ्गयष्टिं वरान्तिराक्रान्तपयोधराग्राम् ।

विलज्जमानां रहसि प्रतीतः पप्रच्छ रामां रमणोऽभिलाषम् ॥२७॥

Knowing her real state, the fond husband took that charming wife in his lap, whose nipples assumed a different tinge, and who had grown emaciate, and secretly asked her, bashful as she was, to state if aught she longed for. (27).

सा दष्टनीवारबलीनि हिल्नैः संबद्धवैखानसकन्यकानि ।
इयेष भूयः कुशवन्ति गन्तुं भागीरथीतीरतपोवनानि ॥२८॥

She desired to visit, once more, the penance forests along the banks of the Bhāgirathī where Kuśa grass grows, and wild beasts devour the Nivāra offerings, and where dwelt hermit girls bound to her by ties of friendship. (28).

तस्यै प्रतिश्रुत्य रघुप्रवीरस्तदीप्सितं पार्श्वचरानुयातः ।
आलोकयिष्यन्मुदितामयोध्यां प्रासादमभ्रंलिहमारुरोह ॥२९॥

The mighty warrior of Raghu's race promised her what she desired and then followed by his attendants sought the top of his sky-soaring palace in order to look on gay Ayodhyā. (29).

ऋद्धापणराजपथं स पश्यन्विगाह्यमानां सरयूँ च नौभिः ।
विलासिभिश्चाध्युषितानि पौरैः पुरोपकण्ठोपवनानि रेमे ॥३०॥

And greatly was he delighted as he marked the highway lined with rich shops, the Sarayū ploughed by boats, and the parks at the skirts of the town thronged with gay citizens of both sexes. (30)

स किंवदन्तीं वदतां पुरोगः स्ववृत्तमुद्दिश्य विशुद्धवृत्तः ।
सर्पाधिराजोरुभुजोऽपसर्पं पप्रच्छ भद्रं विजितारिभद्रः ॥३१॥

Then this conqueror of a mighty foe, most eloquent among speakers, stainless of character, whose arms were mighty (*lit.* thick) like the Serpent-King, asked the spy Bhadra what the people said concerning his own way of life. (31).

निबन्धपृष्ठः स जगाद सर्वं स्तुवन्ति पौराश्ररितं त्वदीयम् ।
अन्यत्र रक्षोभवनोषितायाः परिग्रहान्मानवदेव देव्याः ॥३२॥

Importuned by him, he made answer "O Lord of men, thy people praise all that thou doest save this one thing—that thou receivedst back thy Queen, who dwelt (for a time) in the palace of the Rākṣasa." (32).

कलत्रनिन्दागुरुणा किलैवमभ्याहतं कीर्तिविषयं येण ।
अयोधनेनाय इवाभितप्तं वैदेहिबन्धोर्हृदयं विदद्रे ॥३३॥

The heart of Vaidehi's consort was as if smitten by that slanderous report, imputing foul disgrace to his wife and therefore unbearable, and broke down like heated iron when beaten with a sledge-hammer. (33).

किमात्मनिर्वादकथामुपेक्षे जायामदोषामुत संत्यजामि ।
इत्येकपक्षाश्रयविकलवत्वादासीत्स दोलाचलचित्तवृत्तिः ॥३४॥

"Shall I ignore this slanderous talk about myself or abandon an innocent wife?" Unable to choose between the two alternatives his mind swayed like a swing. (34).

निश्चित्य चानन्यनिवृत्तिं वाच्यं त्यागेन पत्न्याः परिमाष्टुं मेच्छतु ।
अपि स्वदेहात्किमुतेन्द्रियार्थाद्यशोधनानां हि यशो गरीयः ॥३५॥

Deciding, however, that the slander could not be ended in any other way, he resolved to wipe it off by dismissing

his wife : for those who regard pure reputation as their treasure, prize fame above their lives;—what need to say it?—far, far beyond an object of pleasure. (35).

स संनिपात्यावरजान्हतौजास्तद्विक्रियादर्शनलुप्तहर्षान् ।
कौलीनमात्माश्रयमाचक्षे तेभ्यः पुनश्चेदमुवाच वाक्यम् ॥३६॥

So, with his lustre eclipsed, he called his younger brothers, whose joy faded at the sight of change in him, and told them of the scandal regarding himself, and thus added—. (36).

राजर्षिवंशस्य रविप्रसूतेरुपस्थितः पश्यत कोदृशोऽयम् ।
मत्तः सदाचारशुचेः कलङ्कः पयोदवातादिव दर्पणस्य ॥३७॥

“Behold, how dark a blot my act has brought on all the Sun-descended race, so flawless in its virtue—stock of saintly Kings—as a cloud-bearing breeze stains a mirror. (37).

पौरेषु सोऽहं बहुलीभवन्तमपां तरङ्गेष्विव तैलबिन्दुम् ।
सोढुं न तत्पूर्वमवर्णमीशे आलानिकं स्थाणुमिव द्विपेन्द्रः ॥३८॥

I cannot bear this slander, the first of its kind, spreading wide among my folk, like a drop of oil on waves of water, even as a mighty elephant hates the post to which he is tied. (38).

तस्यापनोदाय फलप्रवृत्तावुपस्थितायामपि निर्व्यपेक्षः ।
त्यक्ष्यामि वेदेहसुतां पुरस्तात्समुद्रनेमि पितुराज्ञयेव ॥३९॥

So to remove it, I will put away this daughter of Videha even regardless of her approaching fruitfulness, as formerly

I put away the sea-girt Earth, at my father's command. (39).

अवेमि चेनामनघेति किंतु लोकापवादो बलवान्मतो मे ।
छाया हि भूमेः शशिनो मलत्वेनारोपिता शुद्धिमतः प्रजाभिः ॥४०॥

I know that she is innocent, and yet public opinion, I hold, prevails : Earth's shadow cast across the spotless Moon is held by vulgar minds to be a stain on her. (40).

रक्षोवधान्तो न च मे प्रयासो व्यर्थः स वैरप्रतिमोचनाय ।
अमर्षणः शोणितकाङ्क्षया किं पदा स्पृशन्तं दशति द्विजिह्वः ॥४१॥

Nor is my toil that ended in the death of the Rākṣasa, vain ; (for) that was an act to avenge a hostile deed, does the revengeful cobra bite the man who spurns it under his heel, with the desire of licking his blood ? (41).

तदेष सर्गः करुणाद्रचित्तैर्न मे भवद्भिः प्रतिषेधनीयः ।
यद्यथिता निर्हृतवाच्यशल्यान्प्राणान्मया धारयितुं चिरं वः ॥४२॥

You will, therefore, not contradict this my resolve, though your hearts might be softened in pity, if indeed you desire my life to endure, relieved of the dart of slander. (42).

इत्युक्तवन्तं जनकात्मजायां नितान्तरूक्षाभिनिवेशमीशम् ।
न कश्चन भ्रातृषु तेषु शक्तो निषेद्धमासीदनुमोदितुं वा ॥४३॥

When the King, so cruelly resolved against Janaka's daughter had thus spoken (his will,) none of the brothers durst condemn or commend it. (43).

सा नीयमाना रुचिरान्प्रदेशान्प्रियंकरो मे प्रिय इत्यनन्दत् ।
नाबुद्ध कल्पद्रुमतां विहाय जातं तमात्मन्यसिपत्रवृक्षम् ॥४८॥

As she was driven along the pleasing prospects (by the way) she rejoiced with the thought, "My dearest Lord does (all) to please me!" She did not know that he had given up the character of a wish-yielding tree and had now become a sword-leaved tree to her. (48).

जुगूह तस्याः पथि लक्ष्मणो यत्सर्व्येतरेण स्फुरता तदक्षणा ।
आख्यातमस्यै गुरु भावि दुःखमत्यन्तलुप्तप्रियदर्शनेन ॥४९॥

The heavy, imminent grief, though hid by Lakṣmaṇa all the way, yet was told her by her right eye throbbing, which was robbed for ever of the sight of her dearly loved Lord. (49).

सा दुर्निमित्तोपगताद्विषादात्सद्यः परिम्लानमुखारविन्दा ।
राज्ञः शिवं सावरजस्य भूयादित्याशशंसे करणैरबाह्यैः ॥५०॥

Suddenly her lotus-face grew deadly pale from dejection that the ill-omen had brought on, and in her heart she wished all blessings to the King and his younger brothers. (50).

गुरोनियोगाद्वनितां वनान्ते साध्वीं सुमित्रातनयो विहास्यन् ।
अवायंतेवोत्थितवीचिहस्तैर्जह्लोर्दुर्हित्रा स्थितया पुरस्तात् ॥५१॥

But when Sumitrā's son, at his elder brother's command, thought to leave a chaste woman in the forest, Jahnu's daughter, standing before him, seemed to repel him with rising waves for hands. (51).

रथात्स यन्त्रा निगृहीतवाहतां भ्रातृजायां पुल्लिनेऽवतायं ।

गङ्गां निषादाहृतनौविशेषस्ततार संधामिव सत्यसंधः ॥५२॥

He helped his sister to alight from the chariot whose horses were checked by the driver, and in a special shallop, put ready by the ferryman, he crossed the Ganges, as one, faithful to his vow, goes to the end thereof. (52).

अथ व्यवस्थापितवाक्कथंचित्सौमित्रिरन्तर्गतवाष्पकण्ठः ।

श्रीत्पातिकं मेघ इवाश्मवर्षं सहीपतेः शासनमुज्जगार ॥५३॥

Then Sumitrā's son, who with great efforts controlled his voice for the tears that inwardly choked his throat, told (her) the King's command, like a cloud that looses a rain of portentous hail-stones. (53).

ततोऽभिषङ्गानिलविप्रविद्धा प्रभ्रश्यमानाभरणप्रसूना ।

स्वमूर्तिलाभप्रकृतिं धरित्रीं लतेव सीता सहसा जगाम ॥५४॥

Smitten by the wind of calamity, Sītā suddenly fell to Earth, to whom she owed her birth, her flower-like ornaments shed around her, like a creeper torn by a blast of wind. (54).

इक्ष्वाकुवंशप्रभवः कथं त्वां त्यजेदकस्मात्पतिरायंवृत्तः ।

इति क्षितिः संशयितेव तस्यै ददौ प्रवेशं जननी न तावत् ॥५५॥

"How could thy husband, from Ikṣvāku's line, noble of conduct, put thee away, all of a sudden?" The Earth, her mother, seemed to entertain this doubt, and did not receive her (into her bosom) then. (55).

सा लुप्तसंज्ञा न विवेद दुःखं प्रत्यागतासुः समतप्यतान्तः ।

तस्याः सुमित्रात्मजयत्नलब्धो मोहादभूत्कष्टतरः प्रबोधः ॥५६॥

Fallen into a swoon, she did not feel the grief, but with returning sense she burned inwardly with the pain. Bitterer far than swoon, was consciousness to her, to which she was restored by Lakṣmaṇa's efforts. (56).

न चावदद्भुतं रदणं मार्या निराकरिणोर्वृजिनादृतेऽपि ।

आत्मानमेव स्थिरदुःखभाजं पुनः पुनर्दुष्कृतिनं निनिन्द ॥५७॥

Yet that noble lady uttered no reproachful word against her Lord who so (unjustly) drove her sinless from him; but again and again she would reproach herself as a sinner foredoomed to endless grief. (57).

आश्वस्य रामावरजः सतीं तामाख्यातवाल्मीकिनिकेतमार्गः ।

निघ्नस्य मे भर्तुं निदेशरौदयं देवि क्षमस्वेति बभूव नम्रः ॥५८॥

Rāma's younger brother, having first consoled her, and given her instructions regarding the way that led to Vālmiki's home, bowed before her, (pleading), "O my Queen, forgive this cruel conduct of me, (thy) Lord's minister, which is the result of his command." (58).

सीता तमुत्थाप्य जगाद वाक्यं प्रीतास्मि ते सौम्य चिराय जीव ।

बिडौजसा विष्णुरिवाग्रजेन भ्रात्रा यदित्थं परवानसि त्वम् ॥५९॥

Sītā raised him up and said, "Gentle brother, I am pleased with thee; mayest thou live long ! For (after all) thou art subordinate to thy elder brother, even as Viṣṇu is to Indra." (59).

श्वश्रूजनं सर्वमनुक्रमेण विज्ञापय प्रापितमत्प्रणामः ।

प्रजानिषेकं मयि वर्तमानं सूनोरनुध्यायत चेतसेति ॥६०॥

And thus request the mothers-in-law, greeting them from me in due order:—"Pray in your hearts for your son's progeny that I bear in my womb." (60).

वाच्यस्त्वया मद्बचनात्स राजा बह्वौ विशुद्धामपि यत्समक्षम् ।

मां लोकवादश्रवणादहासीः श्रुतस्य किं तत्सदृशं कुलस्य ॥६१॥

Next to the King convey this message from me: does it beseem thy noble race, that thou forsakest me now, at breath of scandal, although my purity was proved in fire in thy very presence? (61).

कल्याणबुद्धेरथवा तवायं न कामचारो मयि शङ्कनीयः ।

ममेव जन्मान्तरपातकानां विषाकविस्फूजंयुरप्रसह्यः ॥६२॥

Or rather it was no willing act of thine towards me, since thou art so benevolent in thy disposition; it was the unbearable bursting of the thunder—the fruit of my sins in former births. (62).

उपस्थितां पूर्वमपास्य लक्ष्मीं वनं मया सार्धमसि प्रपन्नः ।

तदास्पदं प्राप्य तयातिरोषात्सोढास्मि न त्वद्भुवने वसन्तो ॥६३॥

Formerly leaving Lakṣmī that had (herself) come to thee, thou didst go to the forest with me; therefore, having now obtained a secure position in thy home, she would not suffer me to be dwelling there. (63).

निशाचरोपप्लुतभर्तृकाणां तपस्विनीनां भवतः प्रसादात् ।

भूत्वा शरण्या शरणार्थमन्यं कथं प्रपत्स्ये त्वयि दीप्यमाने ॥६४॥

When through thy favour I was the protectress of the wives of hermits whom the demons plagued, how should I seek protection from any one else, while thou still reignest glorious. (64).

किंवा तवात्यन्तवियोगमोघे कुर्यामुपेक्षां हतजीवितेऽस्मिन् ।
स्याद्रक्षणीयं यदि मे न तेजस्त्वदीयमन्तर्गतमन्तरायः ॥६५॥

I would have no longer borne this accursed life, all profitless to me through endless separation from thee, had not thy seed, that I bear in my womb, and that must be preserved, proved an obstacle. (65).

साहं तपः सूर्यनिविष्टदृष्टिरूढ्वं प्रसूतेश्चरितुं यतिष्ये ।
भूयो यथा मे जननान्तरेऽपि त्वमेव भर्ता न च विप्रयोगः ॥६६॥

So, under these circumstances, I shall strive to practise penance, fixing my gaze on the Sun, once thy child is born; so that in my next life at least I may have thee once again for Lord and may not know separation from thee. (66).

नृपस्य वर्णाश्रमपालनं यत्स एव धर्मो मनुना प्रणीतः ।
निर्वासिताप्येवमतस्त्वयाहं तपस्विसामान्यमवेक्षणीया ॥६७॥

And the protection of all castes and orders is the principal duty of a King as ordained by Manu; so even though thus cast away, I should be cared for by thee in common with other hermits. (67).

तथेति तस्याः प्रतिगृह्य वाचं रामानुजे दृष्टिपथं व्यतीते ।
सा मुक्तकण्ठं व्यसनातिभाराच्चक्रत् त्रिगता कुरदीव भूयः ॥६८॥

When Lakṣmaṇa accepted her message with the words "so be it," and went beyond the range of her sight, she wailed aloud bitterly under the heavy burden of her grief, even like a stricken osprey. (68).

नृत्यं मयूराः कुसुमानि वृक्षा दर्भानुपात्तान्विजहुर्हरिण्यः ।

तस्याः प्रपन्ने समदुःखभावमत्यन्तमासीद्रुदितं वनेऽपि ॥६८॥

The peacocks ceased their dance, the trees shed their blossoms and the roes the Kuśa grass that they had (scarcely) cropped: so a loud wail rose in the forest that had become an equal partner in her grief. (69).

तामभ्यगच्छद्रुदितानुसारी कविः कुशेष्माहरणाय यातः ।

निषादविद्वान्जददर्शनोत्थः श्लोकत्वमापद्यत यस्य शोकः ॥७०॥

Following (the direction of) the wail i.e., there came to her the poet who had been out for collecting Kuśa grass, and sacred faggot—the poet whose grief on beholding a bird shot by a huntsman burst in heroic verse. (70).

तमश्रु नेत्रावरणं प्रमृज्य सीता विलापाद्विरता ववन्दे ।

तस्यै मुनिर्दोहदलिङ्गदर्शी दाश्वान्सुपुत्राशिषमित्युवाच ॥७१॥

Wiping the tears that dimmed her eyes, Sītā ceased her lamentation and saluted him; and the sage who marked the signs of pregnancy (about her) gave his blessings to her that she may bear a noble son and addressed her thus:—(71).

जाने विसृष्टां प्रणिधानतस्त्वां मिथ्यापवादक्षुभितेन भर्त्रा ।

तन्मा व्यथिष्ठा विषयान्तरस्थं प्राप्तासि वदेहि पितुर्निकेतम् ॥७२॥

By holy intuition I know that thou art abandoned by thy husband who was enraged by a false scandal: grieve not then, O Princess of Videha; thou hast come to thy father's home in a different country. (72).

उत्खातलोकत्रयकण्टकेऽपि सत्यप्रतिज्ञेऽप्यविकथनेऽपि ।

त्वां प्रत्यकस्मात्कलुषप्रवृत्तावस्त्येव मन्युर्भरताग्रजे मे ॥७३॥

I do not feel angry with Rāma for his cruel dealing with thee without any cause, although he had rooted out one who proved as a thorn to the triple world, although he is always true to his vow, and hates boasting. (73).

तवोरुकीर्तिः श्वशुरः सखा मे सतां भवोच्छेदकरः पिता ते ।

धुरि स्थिता त्वं पतिदेवतानां किं तन्न येनासि समानुकम्प्या ॥७४॥

Thy far-famed father-in-law was my friend; thy father is the liberator of the good from (the fetters of) the world; while thou hast a chief place among wives that worship their husbands as gods; what is it then that should prevent my sympathising with thee? (74).

तपस्विसंसर्गविनीतसत्त्वे तपोवने वीतभया वसास्मिन् ।

इतो भविष्यत्यनघप्रसूतेरपत्यसंस्कारमयो विधिस्ते ॥७५॥

Dwell secure in this penance-grove, where savage beasts have become tame from consorting with hermits. Here shall be celebrated the rites attendant on a child's birth, when thou wilt have safely delivered thyself of one. (75).

अशून्यतीरां मुनिसंनिवेशैस्तमोपहन्त्रीं तमसां वगाह्य ।

तत्सौक्यतोत्सङ्गबलिक्रियाभिः संपत्त्यन्ते ते मनसः प्रसादः ॥७६॥

Bathing in the Tamasā, that dispels all gloom and whose banks are thronged with hermits' huts, thou shalt regain thy peace of mind as thou offerest worship (to the Gods) on her sandy bank, so like a (mother's) lap. (76.).

पुष्पं फलं चार्तवमाहरन्त्यो बीजं च बालेयमकृष्टुरोहि ।
विनोदयिष्यन्ति नवाभिषङ्गामुदारवाचो मुनिकन्यकास्त्वाम् ॥७७॥

Hermit-girls here, so bold in speech, will soothe thee, while thy grief is fresh, by bringing thee fruits and flowers of the sea-on, and grains fit for divine offerings, gathered from the untilled land. (77).

पयोघटं राश्रमबालवृक्षान्संवर्धयन्ती स्वबालानुरूपः ।
असंशयं प्राक्तनयोपपत्तेः स्तनं ययप्रोतिमवाप्स्यसि त्वम् ॥७८॥

And fostering the nurslings of the hermitage with water-jars, as suits thy strength, thou wilt, without doubt, know a mother's joy, ere thine own son be born. (78).

अनुग्रहप्रत्यभिनन्दिनीं तां वाल्मीकिरादाय दयाद्रचेताः ।
सायं मृगाध्यासितवेदिपार्श्वं स्वमाश्रमं शान्तमृगं निनाय ॥७९॥

Vālmiki, whose heart melted for pity, then led her, who gratefully received his kindness, to his hermitage, where the (wild) beasts were tamed, and where, at eve, the deer sought the shelter on the altar-sides. (79).

तामर्पयामास च शोकदीनां तदागमप्रीतिषु तापसीषु ।
निविष्टसारां पितृभिर्हिमांशोरन्त्यां कलां दर्श इवौषधीषु ॥८०॥

There he gave her, bowed down with grief, in charge of hermit-women, who were well-pleased that she was come:

so when its essence has been drunk by the manes, the new-moon day yields the moon's last digit to the herbs. (80).

ता इङ्गुदीस्नेहकृतप्रदीपमास्तीर्णमेध्याजिनतल्पमन्तः ।

तस्यै सपर्यानुपदं दिनान्ते निवासहेतोरुदजं वितेरुः ॥८१॥

Then at the end of day, after making worship to her, they gave her a hut to dwell in, which was lighted by lamps fed with the oil of Ingudī, and in the interior whereof was spread a couch of hallowed deerskins. (81).

तत्राभिषेकप्रयता वसन्ती प्रयुक्तपूजा विधिनातिथिभ्यः ।

वन्येन सा वल्कलिनी शरीरं पत्युः प्रजासंततये बभार ॥८२॥

There, pure from bathing, making worship to guests according to rites, and clad in bark, she lived on forest fare (only) to continue her husband's line. (82).

अपि प्रभुः सानुशयोऽधुना स्यात्किमुत्सुकः शक्रजितोऽपि हन्ता ।

शशंस. सीतापरिदेवनान्तमनुष्ठितं शासनमग्रजाय ॥८३॥

Lakshmana, too, eagerly wondering if the King was filled with remorse by this time, told his elder brother of the execution of his command down to Sītā's lamentation. (83).

बभूव रामः सहसा सबाष्पस्तुषारवर्षीव सहस्यचन्द्रः ।

कौलीनभीतेन गृहान्निरस्ता न तेन वैदेहमुता मनस्तः ॥८४॥

Suddenly Rāma fell a-weeping, as the moon in Pauṣa showers down dew; (for) afraid of the scandal, he had thrust his Sītā from his home only, but not from his mind. (84).

निगृह्य शोकं स्वयमेव धीमान्वर्णाश्रमावेक्षणजागरूकः ।

स भ्रातृसाधारणभोगमृद्धं राज्यं रजोरिक्तमनाः शशास ॥८५॥

Restraining his grief, and ever wakeful in watching the ways of castes and āśramas, he now ruled his prosperous Kingdom, with a mind purged of Rajas, and enjoying kingly pleasures in common with his brothers. (85).

तामेकभार्यां परिवादभीरोः साध्वीमपि त्यक्तवतो नृपस्य ।

वक्षस्यसंघट्टमुखं वसन्ती रेजे सपत्नीरहितेव लक्ष्मीः ॥८६॥

Bright shone the Kingdom's Fortune, as though rid of a rival, as happily, without fear of impediment, she clung to the bosom of the King, who being moved by fear of slander had abandoned his only wife, though she was devoted to him. (86).

सीतां हित्वा दशमुखरिपुर्नोपयेमे यदन्यां

तस्या एव प्रतिकृतिसखो यत्क्रतूनाजहार ।

वृत्तान्तेन श्रवणविषयप्रापिणा तेन भर्तुः

सा दुर्वारं कथमपि परित्यागदुःखं विषेहे ॥८७॥

She somehow bore that grief, unbearable as it was, when she learnt from accounts reaching her ears, that the enemy of Ravana took no second wife after his repudiation of Sītā, but that he had for his consort none but her own effigy when he offered sacrifices. (87).

पञ्चदशः सर्गः

कृतसीतापरित्यागः स रत्नाकरमेखलाम् ।
बुभुजे पृथिवीपालः पृथिवीमेव केवलाम् ॥१॥

Rāma, having abandoned Sītā, enjoyed the ocean-girdled earth, alone. (1).

लवणेन विलुप्तेज्यास्तामिलेण तमभ्ययुः ।
मुनयो यमुनाभाजः शरण्यं शरणार्थिनः ॥२॥

The sages, the dwellers on the banks of the Yamunā, who sought his refuge, having their sacrifices disturbed by Lavana, the night-stalker, came to him. (2).

अवेक्ष्य रामं ते तस्मिन्न प्रजह्नुः स्वतेजसा ।
प्राणाभावे हि शापास्त्राः कुर्वन्ति तपसो व्ययम् ॥३॥

Looking to Rāma for protection, they were not ashamed of Lavana, having regard to their own power; for those who use curses, as their weapons, expend their penance, in the absence of protection. (3).

प्रतिशुश्राव काकुत्स्थस्तेभ्यो विघ्नप्रतिक्रियाम् ।
धर्मसरक्षणार्थेव प्रवृत्तिर्भुवि शार्ङ्गिणः ॥४॥

Rāma promised that he would remove their obstacles; for the activities of Vishnu on earth are for securing the establishment of Dharma on the earth. (4).

ते रामाय वधोपायमाचख्युर्विबुधद्विषः ।
वृज्यो लवणः शूली विशालः प्रार्थयतामिति ॥५॥

They advised Rāma as to the means of the slaying Lavaṇa, the enemy of the gods; for armed with a spear, Lavaṇa was invincible, and that he (Rāma) should encounter him, when he (Lavaṇa) was not armed with a spear. (5).

आदिदेशाथ शत्रुघ्नं तेषां क्षेमाय राघवः ।
करिष्यन्निव नामास्य यथार्थमरिनिग्रहात् ॥६॥

Rāma commanded Śatrughna to protect them, thus making his name quite significant owing to the restraint he put upon his enemies. (6).

यः कश्चन रघूणां हि परमेकः परंतपः ।
अपवाद इवोत्सर्गं व्यावर्तयितुमीश्वरः ॥७॥

Anyone from amongst the Rāghavas who was capable of causing fever into the hearts of his enemies, was able to turn away their enemies, as an exception, the rule. (7).

अग्रजेन प्रयुक्ताशीस्ततो दाशरथी रथी ।
ययौ वनस्थलीः पश्यन्पुष्पिताः सुरभीरभीः ॥८॥

Blessed by his elder brother, this son of Daśaratha went forth fearlessly, looking at the flowery, fragrant and beautiful woodland spots. (8).

रामादेशादनुगता सेना तस्यार्थसिद्धये ।
पश्चादध्ययनार्थस्य घातोरधिरिवाभवत् ॥९॥

At the command of Rāma, the army followed him for the accomplishment of his end, as the prefix 'Adhi' follows the root 'I' to give the meaning 'To study'. (9).

आदिष्टवर्त्मा मुनिभिः स गच्छंस्तपतां वरः ।

विरराज रथप्रष्ठैर्वालखिल्यैरिवांशुमान् ॥१०॥

As he, the most excellent amongst the luminous, was going along, his chariot was preceded by sages, who showed him the way, and he shone like the sun, whose chariot is preceded by the Vālakhilyas. (10).

तस्य मार्गवशादेका बभूव वसतिर्यतः ।

रथस्वनोत्कण्ठमृगे वाल्मीकीये तपोवने ॥११॥

As he travelled, he made a sojourn at the religious domicile of the sage Vālmiki, where the sound of the chariot, as it was driven along, produced yearning in the hearts of the deer. (11).

तमृषिः पूजयामास कुमारं क्लान्तवाहनम् ।

तपःप्रभावसिद्धाभिविशेषप्रतिपत्तिभिः ॥१२॥

The sage honoured him, whose horses were exhausted, with special means, accomplished through the power of penance. (12).

तस्यामेवास्य याभिन्यामन्तर्वन्ती प्रजावती ।

सुतावसूत संपन्नौ कोशदण्डाविव क्षितिः ॥१३॥

That very night, his sister-in-law (Sitā) gave birth to two sons, as the earth yields entire treasure and army. (13).

संतानश्रवणाद्भ्रातुः सौमित्रिः सौमनस्यवान् ।

प्राञ्जलिमुनिमामन्त्र्य प्राप्तुं कृत्यो ययौ ॥१४॥

On hearing that his brother had sons born to him, Śatrughna well pleased had his chariot, yoked early in the morning and, taking leave of the sage, resumed his journey. (14).

स च प्राप मधूपघ्नं कुम्भीनस्याश्च कुक्षिजः ।

वनात्करमिवादाय सत्त्वरशिमुपस्थितः ॥१५॥

He reached the city of Madhūpaghna, the capital of Lavaṇa, the son of Kumbhīnāsī, the sister of Rāvaṇa, who approached him with a pile of wild animals, slain, as his respectful tribute. (15).

धूमधूम्नो वसागन्धी ज्वालाबभ्रुशिरोरुहः ।

क्रव्याद्गणपरीवारश्चित्ताग्निरिव जंगमः ॥१६॥

Overlaid with smoke, and stinking with fat, with flaming beard and hair, and encircled by carrion-eaters, he looked like a walking funeral fire. (16).

अपशूलं तमासाद्य लवणं लक्ष्मणानुजः ।

रुरोव संमुखीनो हि जयो रन्ध्रप्रहारिणाम् ॥१७॥

Lakṣmaṇa's younger brother encountered him when he was spearless, for to those who strike at a weak point, victory is propitious. (17).

नातिपर्याप्तमालक्ष्य मत्कुक्षेरद्य भोजनम् ।

दिष्ट्या त्वमसि मे धात्रा भीतेनेवोपपादितः ॥१८॥

"Finding that the food (of the flesh of deer, etc.) is not enough to satisfy my hunger, the creator, in fear, has fortunately presented thee to me" (18).

इति संतर्ज्यं शत्रुघ्नं राक्षसस्तज्जिघांसया ।

प्रांशुमुत्पाटयामास मुस्तास्तम्बमिव द्रुमम् ॥१९॥

Thus, intimidating Śatrughna, the Rākṣasa, with a view to killing him, uprooted a tall tree, as if it was a sheaf of grass. (19).

सौमित्रेर्निशितैर्बाणैरन्तरा शकलीकृतः ।

गात्रं पुष्परजः प्राप न शाखी नैर्ऋतेरितः ॥२०॥

The tree, hurled by the demon did not reach the limbs of Śatrughna, but he only got the pollen of flowers, as it was splintered midway, by the sharp arrows of Śatrughna. (20).

विनाशात्तस्य वृक्षस्य रक्षस्तस्मै महोपलम् ।

प्रजिघाय कृतान्तस्य मुष्टिं पृथगिव स्थितम् ॥२१॥

The Rākṣasa, on account of the tree being splintered, hurled a huge rock towards him, as if it was the fist of the God of Death, set apart. (21).

ऐन्द्रमस्त्रमुपादाय शत्रुघ्नेन स ताडितः ।

सिकतात्वादपि परां प्रपेदे परमाणुताम् ॥२२॥

Śatrughna struck the stone with a shaft, presided over by Indra so that it was pulverised into grains, smaller than grains of sand. (22).

तमुपाद्रवदुद्यम्य दक्षिणं दोर्निशाचरः ।

एकताल इवोत्पातपवनप्रेरितो गिरिः ॥२३॥

The Rākṣasa ran towards him, with his right arm

uplifted, like a mountain, rocked from its base by the whirlwind of dissolution together with its Ekaāla trees. (23).

काष्णैर्न पत्रिणा शत्रुः स भिन्नहृदयः पतन् ।
आनिनाय भुवः कम्पं जहाराश्रमवासिनाम् ॥२४॥

That enemy, whose heart was pierced by a shaft presided over by Viṣṇu, fell down and as he fell he brought tremor to the earth, and removed the same from the hearts of those who dwell in the hermitage. (24).

वयसां पंक्तयः पेतुर्हतस्योपरि विद्विषः ।
तत्प्रतिद्वन्द्विनो मूर्ध्नि दिव्याः कुसुमवृष्टयः ॥२५॥

On the head of the fallen enemy, flights of birds swooped down, while showers of heavenly flowers descended upon the head of his adversary. (25).

स हत्वा लवणं वीरस्तदा मेने महोजसः ।
आतुः सोदर्यमात्मानमिन्द्रजिह्वशोभिनः ॥२६॥

That Hero Śatrughna, having killed Lavaṇa, considered himself a worthy brother of his mighty brother, Lakṣmaṇa the slayer of Indrajit, who shone by that act. (26).

तस्य संस्तूयमानस्य चरितार्थस्तपस्विभिः ।
शुशुभे विक्रमोदग्रं व्रीडयाञ्जनतं शिरः ॥२७॥

As he was praised by the sages, whose ends were accomplished, his head looked becoming as it was bent low with bashfulness, but was, at the same time, held high through valour. (27).

उपकूलं स कालिन्ध्याः पुरीं पौरुषभूषणः ।
निर्ममे निर्ममोऽर्थेषु मधुरां मधुराकृतिः ॥२८॥

He, whose manliness was his embellishment and who was indifferent to pleasures of senses, created the beautiful city of Mathurā on the bank of the Yamunā. (28).

या सौराज्यप्रकाशाभिर्बभौ पौरविभूतिभिः ।
स्वर्गाभिष्यन्दवसनं कृत्वोपनिवेशिता ॥२९॥

That city shone with the wealth of its subjects, which was due to their having a good kind, and that city seemed to be created out of the overflow of heaven. (29).

तत्र सौधगतः पश्यन्मुनां चक्रवाकिनीम् ।
हेमभक्तिमतीं भूमेः प्रवेणीमिव पिप्रिये ॥३०॥

As from the terrace of his palace, he watched the river Yamunā, with Cakravāka Birds swimming in it, he was pleased that she appeared as the braid of hair of the earth, adorned with golden ornaments. (30).

सखा दशरथस्यापि जनकस्य च मन्त्रकृत् ।
संचस्कारोभयप्रीत्या मैथिलेयौ यथाविधि ॥३१॥

On the other hand the sage Vālmiki who was a seer of Mantras and who was the friend of both Daśaratha and Janaka, out of love for both, performed the purificatory rites, such as investiture, in respect of the sons of Maithilī according to due rites. (31).

स तौ कुशलवोन्मृष्टगर्भक्लेदौ तदाख्यया ।
कविः कुशलवावेव चकार किल नामतः ॥३२॥

As he removed with Darbhas and with hair from the tail of a cow, the moisture of their bodies after they were born, he gave them the names Kuśa and Lava. (32).

साङ्गं च वेदमध्याप्य किञ्चिदुत्क्रान्तशेषवौ ।
स्वकृतिं गापयामास कविप्रथमपद्धतिम् ॥३३॥

When they had passed a little the stage of childhood, after having taught them the Vedas, together with the Aṅgas, he made them sing his own composition, the first product of the poet. (33).

रामस्य मधुरं वृत्तं गायन्तौ मातुरप्रतः ।
तद्वियोगव्यथां किञ्चिच्छयिलीचक्रतुः सुतौ ॥३४॥

Sweetly singing the account of Rāma's career before their mother they relaxed somewhat the pain of severance from him. (34).

इतरेऽपि रघोर्वंश्यास्त्रयस्त्रेताग्नितेजसः ।
तद्योगात्पतिवत्नीषु पत्नीष्वातन्द्रिसूनवः ॥३५॥

The three of the descendants of Raghu, having the refulgence of the three sacred fires, on account of their connection with Bharata, etc. begot two sons each of their praiseworthy wives. (35).

शत्रुघातिनि शत्रुघ्नः सुबाहो च बहुश्रुते ।
मधुराविदिशे सुन्वोनिदधे पूर्वजोत्सुकः ॥३६॥

Śatrughna, who was dear to his elder brother, gave the two cities of Madhurā and Vidiśā, to Subāhu, the slayer of his enemies, and Suśrūta respectively. (36).

भूयस्तपोव्ययो मा भूद्वाल्मीकेरिति सोऽत्यगात् ।
मैथिलीतनयोद्गगीतनिःस्पन्दमृगमाश्रमम् ॥३७॥

That he may no more disturb penance, he passed over the hermitage of Vālmiki, where the deer were made quiescent by the songs of the sons of Maithili. (37).

वशी विवेश चायोध्यां रथ्यासंस्कारशोभिनीम् ।
लवणस्य वधात्पौरैरीक्षितोऽत्यन्तगौरवम् ॥३८॥

The self-controlled one entered the city of Ayodhyā, whose streets were decorated, and where the citizens honoured him with great respect on account of his having slain Lavaṇa. (38).

स ददर्श सभामध्ये सभासद्भिरुपस्थितम् ।
रामं सीतापरित्यागादसमान्यर्पति भुवः ॥३९॥

He saw in the assembly hall Rāma, attended by members, who was the sole husband of the earth only on account of the abandonment of Sītā. (39).

तमभ्यनन्दत्प्रणतं लवणान्तकमग्रजः ।
कालनेमिवधात्प्रीतस्तुराषाडिव शार्ङ्गिणम् ॥४०॥

The elder brother, Rāma, felicitated him the slayer of Lavaṇa, who stood, bending his head before him, as Indra honoured Viṣṇu after he had killed Kālanemi. (40).

स पृष्ठः सर्वतो वार्तमाख्यद्राज्ञे न संततिम् ।
प्रत्यर्पयिष्यतः काले कवेराद्यस्य शासनात् ॥४१॥

When he was asked by the King, he reported to him, that all were happy in his kingdom; but did not speak of

his sons, for he was so commanded by the first of all poets who would hand them over at the proper time. (41).

अथ जानपदो विप्रः शिशुमप्राप्तयोवनम् ।

अवतार्याङ्कुशम्यास्थं द्वारिचक्रन्द भूपते ॥४२॥

Then a certain Brāhmaṇa from among the subjects, brought his child, who was not yet past his youth, to the palace portals, and putting him in his lap, wept bitterly. (42).

शोचनीयाऽसि वसुधे या त्वं दशरथाच्युता ।

रामहस्तमनुप्राप्य कष्टात्कष्टतरं गता ॥४३॥

“Oh earth, thou art to be bewailed, that, slipping from the hands of Daśaratha, and coming into the hands of Rāma, thou hast gone from bad to worse”. (43).

श्रुत्वा तस्य शुचो हेतुं गोप्ता जिह्वाय राघवः ।

न ह्यकालभवो मृत्युरिक्ष्वाकुपदमस्पृशत् ॥४४॥

On hearing the cause of his death, Rāma felt ashamed of himself, for, untimely death did not touch the domain of the Ikṣvākus. (44).

स मुहूर्तं क्षमस्वेति द्विजमाश्वस्य दुःखितम् ।

यानं सस्मार कौबेरं वैवस्वतजिगीषया ॥४५॥

Rāma consoled the Brāhmaṇa and asked him to wait for a while; while he remembered Kubera's aerial car, to conquer the god of death. (45).

आतशस्त्रस्तदध्यास्य प्रस्थितः स रघुद्वहः ।
उच्चचार पुरस्तस्य गूढरूपा सरस्वती ॥४६॥

He, the best of Raghus, climbed into the car, and with weapons in his hands started forth; and before him was heard a bodiless voice of the Goddess of speech. (46).

राजप्रजासु ते कश्चिदपचारः प्रवर्तते ।
तमन्विष्य प्रशमयेर्भवितासि ततः कृती ॥४७॥

"Oh, King, there is some violation of Dharma, of the classes on the part of some subject of yours; seek it out, and expiate it; and then, you will be happy." (47).

इत्याप्तवचनाद्रामो विनेष्यन्दरां विक्रियाम् ।
दिशः पपात पत्रेण वेगनिष्कम्पकेतुना ॥४८॥

Rāma, seeking to remove this violation of the Dharma of the classes, flew over the quarters in that aerial car of his, whose banners did not flutter. (48).

अथ धूमाभिताम्राक्षं वृक्षशाखावलम्बिनम् ।
ददर्श कंचिदैक्ष्वाकस्तपस्यन्तमधोमुखम् ॥४९॥

Then Rāma saw an ascetic, his eyes red with the smoke that he was drinking, who was hanging upside down from the branch of a tree. (49).

पृष्टनामान्वयो राज्ञा स किलाचष्ट धूमपः ।
आत्मानं शम्बुकं नाम शूद्रं सुरपदार्थिनम् ॥५०॥

When the king asked his name and family, the smoke-drinker told him that he was a Śūdra, Śambūka by name, desiring to win heaven. (50).

तपस्यनधिकारित्वात्प्रजानां तमघावहम् ।
शीर्षच्छेद्यं परिच्छिद्य नियन्ता शस्त्रमाददे ॥५१॥

The ruler, considering him, who was baleful to his people, as having no right to perform penance, decided that he deserved to be decapitated and lifted weapon against him. (51).

स तद्वक्त्रं हिमविलष्टकिञ्जल्कमिव पङ्कजम् ।
ज्योतिष्कणाहतश्मश्रु कण्ठनालादपातयत् ॥५२॥

He lopped his head from his stalk-like neck; its beard singed by sparks from fire, as it were a lotus whose filaments were wilted by snow. (52).

कृतदण्डः स्वयं राज्ञा लेभे शूद्रः सतां गतिम् ।
तपसा दुश्चरेणापि न स्वमार्गविलङ्घिना ॥५३॥

The Śūdra by the punishment inflicted upon him by the king himself attained the fate of the good, which he could not secure even by severe penance, being as it was in violation of the rules of caste. (53).

रघुनाथोऽप्यगस्त्येन मार्गसंदिशितात्मना ।
महौजसा संयुयुजे शरत्काल इवेन्दुना ॥५४॥

Rāma too met Agastya, of high spiritual power, who led the way, like the moon, the season of autumn. (54).

कुम्भयोनिरलंकारं तस्मै दिव्यपरिग्रहम् ।
ददौ दत्तं समुद्रेण पीतेनेवात्मनिष्कयम् ॥५५॥

Agastya, gave him an ornament, fit to be worn by Gods, which was given to him by the ocean as the price of his release, after he (ocean) was drunk by him. (55).

तं दधन्मैथिलीकण्ठनिर्व्यापारेण बाहुना ।
पश्चान्निबध्नते रामः प्राक्परासुद्विजात्मजः ॥५६॥

Wearing it on his arm, which was free, as it no longer clasped Sitā's neck, Rāma retired, and before he had done so, the Brāhmaṇa's son came to life. (56).

तस्य पूर्वोदितां निन्दां द्विजः पुत्रसमागतः ।
स्तुत्या निवर्तयामास त्रातुर्वैवस्वतादपि ॥५७॥

The Brāhmaṇa who was united with his son, converted his former censure of Rāma into praise,—Rāma, who protected even from the god of death. (57).

तमध्वराय मुक्तादिवं रक्षःकपिनरेश्वराः ।
मेघाः सस्यमिवाम्भोभिरभ्यवर्षन्नुपायनैः ॥५८॥

He, who had let loose a horse for the horse sacrifice was showered upon with presents by the lords of Rākṣasas and monkeys, and kings as the clouds pour down showers to the (thirsting) crops. (58).

दिग्भ्यो निमन्त्रिताश्चैनमभिजग्मुर्महर्षयः ।
न भौमान्येव घिष्ण्यानि हित्वा ज्योतिर्मयान्यपि ॥५९॥

And the sages, invited by him from the various quarters, came leaving behind not only their earthly abodes but even the celestial (luminous) ones. (59).

उपशल्यनिविष्टैस्तैश्चतुर्द्वारमुखी बभौ ।
अयोध्या सृष्टलोकेव सद्यः पैतामही तनुः ॥६०॥

those sages inhabiting those suburbs, shone like the creator's body, which had just created the world. (60).

श्लाघ्यस्त्यागोऽपि वंदेह्याः पत्युः प्राग्वंशवासिनः ।
अनन्यजानैः सैवासोद्यस्माज्जाया हिरण्मयी ॥६१॥

The abandonment of Sitā was praiseworthy in a husband, who occupied the Prāg-Vamśa hall of sacrifice, and he who had no other wife, had the golden image of Sitā for wife and no other. (61).

विधेरधिकसंभारस्ततः प्रववृते मलः ।
आसन्यत्र क्रियाविघ्ना राक्षसा एव रक्षिणः ॥६२॥

Then was started a sacrifice. with more abundant provisions than are laid down in the Śāstras, where the Rākṣasas who are the disturbers of sacrifices, were themselves the protectors thereof. (62).

अथ प्राचेतसोपज्ञं रामायणमितस्ततः ।
मैथिलेयौ कुशलवौ जगत्तुगुरुचोदितौ ॥६३॥

Then the sons of Maithilī, Kuśa and Lava sang the Rāmāyaṇa, first revealed to Vālmiki, in various places as they were impelled by their teacher. (63).

वृत्तं रामस्य वाल्मीकेः कृतिस्तौ किन्नरस्वनौ ।
किं तद्येन मनो हर्तुमलं स्यातां न शृण्वताम् ॥६४॥

It was the glorious exploits of Rāma, that were the subject of the song, the poet was Vālmiki, and the singers those lads, who were dulcet-voiced like the Kinnaras; what was there, that was wanting that would not charm the

रूपे गीते च माधुर्यं तयोस्तज्ज्ञैर्निवेदितम् ।
ददर्श सानुजो रामः शुश्राव च कुतूहली ॥६५॥

The beauty of their form, and the sweetness of their voice in singing, were reported to Rāma by experts, and full of curiosity, Rāma, together with his brothers, saw their forms, and heard them singing. (65).

तद्गीतश्रवणैकाग्रा संसदश्चमुखी बभौ ।
हिमनिष्यन्दिनी प्रातर्निर्वातेव वनस्थली ॥६६॥

The assembly, absorbed in listening to their song, had the faces of its members veiled with tears, like a windless wood-land spot at dawn, dripping with snow. (66).

वयोवैषविसंवादि रामस्य च तयोस्तदा ।
जनता प्रेक्ष्य सादृश्यं नाक्षिकम्पं व्यतिष्ठत ॥६७॥

On marking the extreme dissimilarity with Rāma only in their form and dress, the people stood watching them with unwinking eyes. (67).

उभयोर्न तथा लोकः प्रावीण्येन विसिष्मिये ।
नृपतेः प्रीतिदानेषु वीतस्पृहतया यथा ॥६८॥

The people were not so much pleased with their skill, as they were astonished at their indifference towards the gifts the King made in pleasure. (68).

गेये को नु विनेता वां कस्य चेयं कृतिः कवेः ।
इति राज्ञा स्वयं पृष्ठो तौ वाल्मीकिमशंसताम् ॥६९॥

“Who is your teacher in singing, and who the poet

who composed this poem?" On being asked thus by the king himself, they pointed to Vālmiki, as the poet. (69).

अथ सावरजो रामः प्राचेतसमुपेयिवान् ।

ऊरीकृत्यात्मनो देहं राज्यमस्मै न्यवेदयत् ॥७०॥

Then Rāma, with his younger brothers went to the sage Vālmiki, and referring to himself, offered the kingdom to him. (70).

स तावाख्याय रामाय मैथिलेयौ तदात्मजौ ।

कविः कारुणिको वव्रे सीतायाः संपरिग्रहम् ॥७१॥

That kindly sage, introduced to Rāma his sons, Kuśa and Lava, and begged of Rāma, the acceptance of Sītā. (71).

तात शुद्धा समक्षं नः स्नुषा ते जातवेदसि ।

दौरात्म्याद्रक्षसस्तां तु नात्रत्याः श्रद्धुः प्रजाः ॥७२॥

"Sire, this your daughter has been purified in fire in our very presence, but through the wickedness of the Rākṣasa, the subjects, here, did not put faith in it." (72).

ताः स्वचारित्रमुद्दिश्य प्रत्याययतु मैथिली ।

ततः पुत्रवतीमेतां प्रतिपत्स्ये त्वदाज्ञया ॥७३॥

"Let her convince them of her chastity, then I will accept her together with her sons, by your command." (73).

इति प्रतिश्रुते राज्ञा जानकीमाश्रमान्मुनिः ।

शिष्यैरानाययामास स्वसिद्धिं नित्यमेव ॥७४॥

When the king had made that promise the sage got his pupils, to fetch Jānakī, as if he brought final beatitude to himself by his vows. (74).

अन्येद्युरथ काकुत्स्थः संनिपात्य पुरौकसः ।
कविमाह्वययामास प्रस्तुतप्रतिपत्तये ॥७५॥

The next day, Rāma arranged a meet of his subjects, for the investigation of the present matter, and called Vālmiki, to be present. (75).

स्वरसंस्कारवत्याऽसौ पुत्राभ्यामथ सीतया ।
ऋचेवोर्दक्षिणं सूर्यं रामं मुनिरुपस्थितः ॥७६॥

The sage approached Rāma, with a liturgical verse, that was grammatically pure, and had a perfect accent, and with Sītā, and her sons, as if Rāma was the rising sun. (76).

काषायपरिवीतेन स्वपदार्पितचक्षुषा ।
अन्वमीयत शुद्धेति शान्तेन वपुषैव सा ॥७७॥

Vested in a red garment, and her eyes fixed on her own feet, she was inferred to be pure, by her very serene form. (77).

जनास्तदालोकयथात्प्रतिसंहृतचक्षुषः ।
तस्थुस्तेज्वाङ्मुखाः सर्वे फलिता इव शालयः ॥७८॥

The people, withdrawing their gaze from the path of her sight stood with mouths downwards inclined like rice-plants with the burden of fruits. (78).

तां दृष्टिविषये भर्तुर्मुनिरास्थितविष्टरः ।
कुरु निःसंशयं वत्से स्ववृत्ते लोकमित्यशात् ॥७६॥

The sage sitting in his seat ordered her saying, "Dear child, let the doubt be removed from the people, concerning your own conduct in the presence of your husband." (79).

अथ वाल्मीकिशिष्येण पुण्यमार्वाजितं पयः ।
आचम्योदीरयामास सीता सत्यां सरस्वतीम् ॥८०॥

Sitā, after having sipped the holy water which Vālmiki's disciple had brought, spoke the truth. (80).

वाङ्मनःकर्मभिः पत्यौ व्यभिचारो यथा न मे ।
तथा विश्वंभरे देवि मामन्तर्घातुमर्हसि ॥८१॥

"If there is violation of duty from me towards my husband whether in speech, thoughts or actions, O divine Earth the supporter of the universe, deign to conceal me in thy bosom." (81).

एवमुक्ते तया साध्व्या रन्ध्रात्सद्योभवाद्भुवः ।
शातह्रदमिव ज्योतिः प्रभामण्डलमुद्ययौ ॥८२॥

When the chaste Sitā spoke thus, there at once arose from a hole in the earth, a circle of light bright as lightning. (82).

तत्र नागफणोत्क्षिप्तसिंहासननिषेदुषी ।

समुद्ररक्षणा साक्षात्प्रादुरासीदमुत्तरा ॥८३॥

In the centre of that circle of light there was manifest the earth herself ocean-girdled on a throne lifted by a serpent's (Śeṣa's) hoods. (83).

सा सीतामङ्कमारोप्य भर्तृप्रणिहितेक्षणम् ।
मा मेति व्यवहरत्येव तस्मिन्पातालमभ्यगात् ॥८४॥

She took in her lap Sītā whose eyes were directed to her husband and vanished into the nether world before he (Rāma) had time to exclaim, "O do not; please do not". (84).

धरायां तस्य संरम्भं सीताप्रत्यर्पणैषिणः ।
गुह्यविधिबलापेक्षी शमयामास धन्विनः ॥८५॥

His action against the earth, as this archer sought Sītā's restitution, was countermanded by Brahmā who saw the inevitable course of destiny. (85).

ऋषीन्विसृज्य यज्ञान्ते सुहृदश्च पुरस्कृतान् ।
रामः सीतागतं स्नेहं निदधे तदपत्ययोः ॥८६॥

At the end of the sacrifice, he took his leave of the Ṛṣis and his friends duly honoured, and directed his love for Sītā towards her sons. (86).

युधजितश्च संदेशात्स देशं सिन्धुनामकम् ।
ददौ दत्तप्रभावाय भरताय भूतप्रजः ॥८७॥

Through Yudhājīt's message, Rāma, who nourished his subjects, gave the country of Sindhu to Bharata who was dowered with royal glory. (87).

भरतस्तत्र गन्धर्वान्युधि निजित्य केवलम् ।
आतोद्यं ग्राहयामास समत्याजयदायुधम् ॥८८॥

Bharata, having conquered the Gandharvas in battle made them simply grasp their lute and forego their arms. (88).

स तक्षपुष्कलौ पुत्रौ राजधान्योस्तदाख्ययोः ।
अभिषिच्याभिषेकाहौ रामान्तिकमगात्पुनः ॥८९॥

Having installed his two sons, Takṣa and Puṣkala, who deserved the coronation (on the thrones) in the capitals named after them (Takṣaśilā and Puṣkalāvati), he again went to Rāma. (89).

अङ्गदं चन्द्रकेतुं च लक्ष्मणोऽप्यात्मसंभवौ ।
शासनाद्रघुनाथस्य चक्रे कारापथेश्वरौ ॥९०॥

Through Raghunātha's command Lakṣmaṇa made his sons Aṅgada and Candraketu Lords of Kārāpatha. (90).

इत्यारोपितपुत्रास्ते जननीनां जनेश्वराः ।
भर्तृलोकप्रपन्नानां निवापान्विदधुः क्रमात् ॥९१॥

These lords of men, having established their sons, made in due order Śrāddha offerings to their departed mothers. (91).

उपेत्य मुनिवेषोऽथ कालः प्रोवाच राघवम् ।
रहःसंवादिनौ पश्येदावां यस्तं त्यजेरिति ॥९२॥

Then the god of death, in the garb of a sage, having

approached him, said to Rāma that he should abandon him whosoever saw them in private converse. (92).

तथेति प्रतिपन्नाय विवृतात्मा नृपाय सः ।
आचक्ष्यौ दिवमध्यास्व शासनात्परमेष्ठिनः ॥६३॥

To Rāma, who agreed to do it, having revealed himself, said that he should ascend to heaven by Brahmā's command. (93).

विद्वानपि तयोर्द्विस्थः समयं लक्ष्मणोऽभिनत् ।
भीतो दुर्वाससः शापाद्रामसंदर्शनाथिनः ॥६४॥

Lakṣmaṇa, who stood at the door, broke their covenant being afraid of the curse of Durvāsā who desired to see Rāma. (94).

स गत्वा सरयूतीरं देहत्यागेन योगवित् ।
चकारावितथां भ्रातुः प्रतिज्ञां पूर्वजन्मनः ॥६५॥

He (Lakṣmaṇa) who was an adept in Yoga, went to the bank of the Sarayū, and by relinquishing his body, vindicated the vow of his elder brother. (95).

तस्मिन्नात्मचतुर्भागे प्राङ्नाकमधितस्थुषि ।
राघवः शिथिलं तस्थौ भुवि धर्मस्त्रिपादिव ॥६६॥

When he (Lakṣmaṇa) who was a fourth part of himself preceded him to heaven, Rāma became listless, like Dharma, who stands on the earth on three feet. (96).

स निवेश्य कुशावत्यां रिपुनागाङ्कुशं कुशम् ।
शरावत्यां सतां सूक्तजं निताश्रुलवं लवम् ॥६७॥

उदक्प्रतस्थे स्थिरधीः सानुजोऽग्निपुरःसरः ।

अन्वितः पतिवात्सल्याद्गृहवर्जमयोध्यया ॥६८॥

Having established Kuśa, who was a goad unto his foes, in Kuśāvati and Lava, who brought tears to the eyes of the good by his good words, in Śarāvati, he, (Rāma) who was of firm convictions, accompanied by his younger brothers, placed the fire-pan before himself and proceeded towards north. All the people of Ayodhyā who abandoned their homes for love of their master, followed him on account of their great love for him. (97—98).

जगृहुस्तस्य चित्तज्ञाः पदवीं हरिराक्षसाः ।

कदम्बमुकुलस्थूलैरभिवृष्टां प्रजाश्रुभिः ॥६९॥

Monkeys and Rākṣasas, who knew his mind, followed his path, sprinkled over with the tears of his subjects, (tears) as big as Kadamba buds. (99).

उपस्थितविमानेन तेन भक्तानुकम्पिना ।

चक्रे त्रिदिवनिःश्रेणिः सरयूरनुयायिनाम् ॥७०॥

With an aerial vehicle awaiting him, he, who commiserated his devoted subjects, made the river Sarayū a ladder, whereby to climb into heaven. (100).

यद्गोप्रतरकल्पोऽभूत्संमर्दस्तत्र मज्जताम् ।

अतस्तदाख्यया तीर्थं पावनं भुवि पप्रथे ॥७१॥

Because the concourse of the people who plunged there, was very great like that of cows swimming, the place be-

came celebrated as a holy spot on earth by the name of Gopratara. (101).

स विभुर्विबुधांशेषु प्रतिपन्नात्ममूर्तिषु ।

त्रिदशीभूतपौराणां स्वर्गान्तरमकल्पयत् ॥१०२॥

When Sugrīva and others who were portions of gods resumed their original forms, the lord of the universe created a separate heaven for his citizens who had attained divinity. (102).

निर्वर्त्यैवं दशमुखशिरश्छेदकार्यं सुराणां

विष्वक्सेनः स्वतनुमविशत्सर्वलोकप्रतिष्ठाम् ।

लङ्कानाथं पवनतनयं चोभयं स्थापयित्वा

कीर्तिस्तम्भद्वयमिव गिरो दक्षिणे चोत्तरे च ॥१०३॥

Viṣṇu, having thus accomplished the work of the gods, by beheading Daśamukha, and established the Lord of Lāṅkā (Bibhiṣaṇa) and the son of Wind on the northern and Southern mountains like two pillars as memorial of his deeds, entered his own body; the refuge of all the worlds. (103).

षोडशः सर्गः

अथेतरे सप्त रघुप्रवीरा ज्येष्ठं पुरोजन्मतया गुरोश्च ।

चक्रुः कुशं रत्नविशेषभाजं सौभ्रात्रमेषां हि कुलानुसारि ॥१॥

Then the other seven, the best heroes among the Rāghavas, made Kuśa, the eldest by right of primogeniture and virtues, the receptacle of a special gem; for their fraternal love was hereditary. (1).

ते सेतुवार्तागजबन्धमुख्यैरभ्युच्छिताः कर्मभिरप्यबन्धैः ।

अन्योन्यदेशप्रविभागसीमां वेलां समुद्रा इव न व्यतीयुः ॥२॥

Though they were extremely prosperous by fruitful activities, such as bridge-building, agricultural operations and decoying elephants, they did not trespass the boundaries of their mutual Kingdoms like the ocean, not transgressing the shore-line. (2).

चतुर्भुजांशप्रभवः स तेषां दानप्रवृत्तेरनुपारतानाम् ।

सुरद्विपानामिव सामयोर्निभिन्नोऽष्टधा विप्रससार वंशः ॥३॥

That family disseminated itself eightfold; it had its origin in the four-armed (Viṣṇu), it never ceased from ever making gifts, like the celestial elephants sprung from Sāmaveda. (3).

अथार्धरात्रे स्तिमितप्रदीपे शय्यागृहे सुप्तजने प्रबुद्धः ।

कुशः प्रवासस्थकलत्रवेषामदृष्टपूर्वां वनितामपश्यत् ॥४॥

Once, when it was still midnight, people were asleep and lamps were burning mildly, Kuśa awoke and saw in his sleeping chamber a woman, never seen before, dressed like one whose husband is gone on travel. (4).

सा साधुसाधारणपार्थिवद्धः स्थित्वा पुरस्तात्पुरुहूतभासः ।

जेतुः परेषां जयशब्दपूर्वं तस्याञ्जलिं बन्धुमतो बबन्ध ॥५॥

Standing before him, 'of the refulgence of Indra, who was the conqueror of his foes, whose royal wealth was common to the good people and who had friends and relations, she folded her hands having first hailed him victory. (5).

अथानपोढागलमप्यगारं द्यायामिवादर्शतलं प्रविष्टाम् ।
सविस्मयो दाशरथेस्तनूजः प्रोवाच पूर्वार्धविसृष्टतल्पः ॥६॥

Then the astonished son of Dāśarathī (i. e. Kuśa) leaving the bed by the forepart of his body, spoke to her, who had, like a reflection into a mirror, entered the palace, though the bar of its gate was long since undrawn. (6).

लब्धान्तरा सावरणोऽपि गेहे योगप्रभावो न च लक्ष्यते ते ।
विर्भाषि चाकारमनिवृत्तानां मृणालिनी हैममिवोपरागम् ॥७॥

"Finding access in a sheltered home, your power of yoga undiscerned, you wear the form of one woebegone, like a lotus-vine, in winter's chill outrage, who art thou, O fair. (7).

का त्वं शुभे कस्य परिग्रहो वा किं वा मदभ्यागमकारणं ते ।
आचक्ष्व मत्वा वशिनां रघूणां मनः परस्त्रीविमुखप्रवृत्ति ॥८॥

Woman, whose wife art thou and what is the reason of your coming to me so promptly, tell me; for Raghu's mind is averse to stranger's wife". (8).

तमब्रवीत्सा गुरुणाऽनवद्या या नीतपौरा स्वपदोन्मुखेन ।
तस्याः पुरः संप्रति वीतनाथां जानीहि राजन्नधिदेवतां माम् ॥९॥

That faultless woman spake: "Know me, O Lord, to be Lord-less, presiding deity of the city, whose citizens were raised by your father prone to repair to heaven; (9).

वस्वौकसारामभिभूय साऽहं सौराज्यबद्धोत्सवया विभूत्या ।

समग्रशक्तौ त्वयि सूर्यवंश्ये सति प्रपन्ना करुणामवस्थाम् ॥१०॥

That I have been brought to a pitiful plight, out of a splendour, vying with that of Alakā with a prosperity, engendered by good rule, that enables people to indulge in festivities, while thou of the family of the sun-descended race rulest the earth, so happy and blissful under thy lead. (10).

विशीर्णतल्पाट्टशतो निवेशः पर्यस्तशालः प्रभुणा विना मे ।

विडम्बयत्यस्तनिमग्नसूर्यं दिनान्तमुग्रानिलमिन्नमेघम् ॥११॥

With hundreds of its turrets shattered, and with ramparts demolished, my palace bemocks the day's end, whose sun is sunk in setting while fierce winds have scattered the clouds. (11).

निशासु भास्वत्कलनूपुराणां यः संचरोऽभूदभिसारिकाणाम् ।

नदन्मुखोल्काविचितामिषाभिः स बाह्यते राजपथः शिशभिः ॥१२॥

That royal highway, the haunt of Abhisārikās, gleaming with tinkling anklets dight, with gleaming meteors in their cavernous mouths, is now the haunt of female jackals. (12).

आस्फालितं यत्प्रमदाकराग्रैर्मृदङ्गधीरध्वनिमन्वगच्छत् ।

वन्येरिदानीं महिषैस्तदम्भः शृङ्गाहतं क्रोशति दीघिकाणाम् ॥१३॥

The waters in swimming pools, which imitated the solemn music of drums when beaten by the finger of damsels (at the time of water sports) are now crying, being beaten by the horns of wild bisons. (13).

वृक्षेशया यष्टिनिवासभङ्गान्मृदङ्गशब्दापगमादलास्याः ।

प्राप्ता दबोल्काहतशेषबर्हाः क्रीडामयूरा वनबर्हिणत्वम् ॥१४॥

The sporting peacocks, living on the trees because of the breach of their perching rods, and bereft of their dance in consequence of the absence of the music of drums, are reduced to the wild peacocks, as they had only the remnants of their plumage as it was singed and ruined by flaming meteors. (14).

सोपानमार्गेषु च येषु रामा निक्षिप्तवत्यश्वरणान्सरागान् ।

सद्यो हतन्यङ्कुभिरल्लदिग्धं व्याघ्रैः पदं तेषु निधीयते मे ॥१५॥

On the stairways wide, where gorgeous damsels planted their lovely feet, which with paint they smeared, there, now, the Tigers plant their feet, and leave their pug-marks, ugly, soaked in the blood, in the carnage of the deer they killed (in raging fury). (15).

चित्रद्विपाः पद्मवनावतीर्णाः करेणुभिर्दत्तमृणालभङ्गाः ।

नखाङ्कुशाघातविभिन्नकुम्भाः संरब्धसिंहप्रहतं वहन्ति ॥१६॥

Elephants in the paintings as entered into lotusbeds and as being proffered with snicks of lotus-stalks by their mates (now) bear the blows of the enraged lions having their (elephants') temples smashed by the blows of their (lions') goad-like nails. (16).

स्तम्भेषु योषित्प्रतियातनानामुत्क्रान्तवर्णक्रमधूसराणाम् ।

स्तनोत्तरीयाणि भवन्ति सङ्गान्निर्मोकपट्टाः फणिभिर्विमुक्ताः ॥१७॥

The sloughs of snakes become the covering upper garment of the breasts of the statues of women, on the

columns, which have a dusky appearance and the lines of colour on which have been disfigured. (17).

कालान्तरश्यामसुषेषु नक्तमितस्ततो रूढतृणाङ्कुरेषु ।

त एव मुक्तागुणशुद्धयोऽपि हर्म्येषु मूर्च्छन्ति न चन्द्रपादाः ॥१८॥

By the lapse of time, the stately mansions with grass overlaid, their whitewash turned grey, do not reflect the rays of the moon, though serene like ropes of pearls. (18).

आवर्ज्यं शाखाः सदयं च यासां पुष्पाण्युपात्तानि विलासिनोभिः ।

वन्यैः पुलिन्दैरिव वानरैस्ताः क्लिश्यन्त उद्यानलता मदीयाः ॥१९॥

My garden creeper, whose flowers were plucked by damsels, bending their boughs with compassion, are now tortured by monkeys of the forest and by wild Pulindas. (19).

रात्रावनाविष्कृतदीपभासः कान्तामुखश्रीवियुता दिवाऽपि ।

तिरस्क्रियन्ते कृमितन्तुजालैर्विच्छिन्नधूमप्रसरा गवाक्षाः ॥२०॥

The lattices displaying no light of lamps at night and void of the lustre of the faces of the beautiful ladies during day, are (now) covered with the cob-webs of spiders with the lines of smokes (completely) destroyed. (20).

बलिक्रियार्वाजितसैकतानि स्नानीयसंसर्गमनाप्नुवन्ति ।

उपान्तवानीरगृहाणि दृष्ट्वा शून्यानि दूये सरयूजलानि ॥२१॥

I am afflicted on seeing the waters of Sarayū not coming into contact with perfumed powders, with sandy beds void of the rites of Balī offerings and having on their sides huts made of canes (now) deserted. (21).

तदर्हसीमां वसतिं विसृज्य मामभ्युपेतुं कुलराजधानीम् ।
हित्वा तनुं कारणमानुषीं तां यथा गुह्ये परमात्ममूर्तिम् ॥२२॥

Therefore, deignest thou to leave thy present habitation and come to me, the capital of thy royal family, as did thy father before thee, having shuffled off his mortal coil, which on purpose he assumed, to attain Viṣṇu's form." (22).

तथेति तस्याः प्रणयं प्रतीतः प्रत्यग्रहीत्प्राग्रहरो रघूणाम् ।
पूरप्यभिव्यक्तमुखप्रसादा शरीरबन्धेन तिरोबभूव ॥२३॥

Saying "so be it", the foremost of the Raghus accepted her submission happily, and the city, too, with her face bright and serene, in her human form, disappeared. (23).

तदद्भुतं संसदि रात्रिवृत्तं प्रातर्द्विजेभ्यो नृपतिः शशंस ।
श्रुत्वा त एनं कुलराजधान्याः साक्षात्पतित्वे वृतमभ्यनन्दन् ॥२४॥

In the morning the king imparted to Brāhmaṇas in his assembly the miracle of the night, at which they hailed him on his having been chosen as her sovereign by the royal capital. (24).

कुशावतीं श्रोत्रियसात्स कृत्वा यात्रानुकूलेऽहनि सावरोधः ।
अनुद्रुतो वायुरिवाभ्रवृन्दः सैन्यैरयोध्याभिमुखः प्रतस्थे ॥२५॥

Having handed over the city of Kuśāvati to learned Brāhmaṇas, he, with his queens, proceeded, on a day favourable to the expedition, towards Ayodhyā, being followed by a large army, as the wind by clusters of clouds. (25).

सा केतुमालोपवना बृहद्भिर्विहारशैलानुगतेव नागैः ।
सेना रथोदारगृहा प्रयागे तस्याभवज्जंगमराजधानी ॥२६॥

And that army with flutter of flags as the garden in her suburbs, followed by lordly elephants as pleasure mounds became a walking capital, with big chariots for capacious homes. (26).

तेनातपत्रामलमण्डलेन प्रस्थापितः पूर्वनिवासभूमिम् ।

बभौ बलौघः शशिनोदितेन वेलामुदन्वानिव नीयमानः ॥२७॥

The vast army of Kuśa, who had his royal parasol as his shining auriole, was dispatched to the royal capital of Ayodhyā as ocean-waves are swept to the shore-line by the rising moon. (27).

तस्य प्रयातस्य वरूथिनीनां षोडशपर्याप्तवतीव सोढुम् ।

वसुंधरा विष्णुपदं द्वितीयमध्यारुरोहेव रजश्छलेन ॥२८॥

As he marched, the earth unable to bear the weight of his large armies, ascended, as it were, to ascend heaven under the guise of a scatter of dust. (28).

उद्यच्छमाना गमनाय पश्चात्पुरो निवेशे पथि च व्रजन्ती ।

सा यत्र सेना ददृशे नृपस्य तत्रैव सामग्र्यमर्ति चकार ॥२९॥

His army endeavouring to march on the way, thought of encamping in the foreground, the middle and the end of the region and there thought of resting. (29).

तस्य द्विपानां मदवारिसेकात्खुराभिघाताच्च तुरंगमाणाम् ।

रेणुः प्रपेदे पथि पङ्क्तुभावं पङ्क्तोऽपि रेणुत्वमियाय नेतुः ॥३०॥

By streams of ichor from the temples of elephants, and by the strokes of hoofs of horses of that leader, the dust on the road was turned into mire and mire to dust immense. (30).

मार्गेष्विणी सा कटकान्तरेषु वैन्ध्येषु सेना बहुधा विभिन्ना ।
चकार रेवेव महाविरावा बद्धप्रतिश्रुन्ति गुहामुखानि ॥३१॥

The army, seeking its way through the slopes of Vindhya, scattered itself in various directions and like Revā, made the mouths of caves reverberate with raucous shouts. (31).

स धातुभेदारुणयाननेमिः प्रभुः प्रयाणध्वनिमिश्रतूर्यः ।
व्यलङ्घयद्विन्ध्यमुपायनानि पश्यन्पुलिन्दैरुपपादितानि ॥३२॥

That Lord, the fellies of the wheels of whose chariot were red with metallic dye and the trumpet sound of whose army was mingled with the cries of hissing and neighing of the marches, went along, looking at the mountain Vindhya and looking at the presents proffered by Pulindas. (32):

तीर्थे तदीये गजसेतुबन्धात्प्रतीपगामुत्तरतोऽस्य गङ्गाम् ।
अयत्नवालव्यजनीबभूवुर्हंसा नभोलङ्घनलोलपक्षाः ॥३३॥

In its holy water-place, while he crossed the river (there) that ran in reverse direction on account of the construction of a bridge of elephants, the swans whose wings fluttered to mount in the sky became Cāmaras without effort. (33).

स पूर्वजानां कपिलेन रोषाद्भस्मावशेषीकृतविग्रहाणाम् ।
सुरालयप्राप्तिनिमित्तमम्भस्त्रैस्त्रोतसं नौलुलितं ववन्दे ॥३४॥

Obeisance he made to the waters of the Ganges, which were agitated by lovely shallows and which were the means

of attainment of heaven for his ancestors, whose bodies were through wrath made to remain in (the form of) ashes by Kapila. (34).

इत्यध्वनः कैश्चिदहोभिरन्ते कूलं समासाद्य कुशः सरयुवाः ।

वेदिप्रतिष्ठान्वितताध्वराणां यूपानपश्यच्छतशो रघूणाम् ॥३५॥

Thus at the end of a few days of his journey, Kuśa having gained the bank of the river Sarayū, saw hundreds of sacrificial posts with square-pavements for their pedestals, of the Raghus who had celebrated sacrifice. (35).

आधूय शाखाः कुसुमद्रुमाणां स्पृष्ट्वा च शीतान्सरयूतरङ्गान् ।

तं क्लान्तसैन्यं कुलराजधान्याः प्रत्युज्जगामोपवनान्तवायुः ॥३६॥

The breezes, wafted by the branches of trees in the gardens of the suburbs of his capital and caressing the ripples of the Sarayū, welcomed him, whose army was languishing. (36).

अथोपश्लथे रिपुमग्नशल्यस्तस्याः पुरः पौरसखः स राजा ।

कुलध्वजस्तानि चलध्वजानि निवेशयामास बली बलानि ॥३७॥

Then the mighty monarch, the banner of his family, who had planted his arrow in his enemies and who was a friend of his citizens, encamped those forces with their fluttering flags, on the outskirts of that city. (37).

तां शिल्पिसंधाः प्रभुणा नियुक्तास्तथागतां संभृतसाधनत्वात् ।

पुरं नवीचक्रुरपां विसर्गान्मेघा निदाघग्लपितामिबोर्वीम् ॥३८॥

The band of artisans, appointed by the master, renovated the city of Ayodhyā with ample resources, like clouds

the earth, by sending showers to quench the earth scorched by heat of summer. (38).

ततः सपर्यां सपशूपहारां पुरः परार्ध्यप्रतिमागृहायाः ।
उपोषितैर्वास्तुविधानविद्वभिर्निर्वर्तयामास रघुप्रवीरः ॥३६॥

Then Kuśa, the foremost of the Raghus, performed the worship, attended with the offerings of animals, of the capital containing splendid icons by the priests versed in the rites of Vāstu-ceremony, who had observed fasts. (39).

तस्याः स राजोपपदं निशान्तं कामीव कान्ताहृदयं प्रविश्य ।
यथाहंमन्यैरनुजीविलोकं संभावयामास यथाप्रधानम् ॥४०॥

Kuśa, like a lover in the heart of his beloved, having entered his palace having the attribute "royal", honoured his dependants with other mansions according to their precedence. (40).

स मन्दुरासंश्रयिभिस्तुरंगैः शालाविधिस्तम्भगतैश्च नागैः ।
पूराबभासे विपणिस्थपण्या सर्वाङ्गनद्धाभरणैव नारी ॥४१॥

The city having the wares arranged in its shops, with the horses resting in their stables and with elephants sculpted on the columns fixed in the stables according to the rites, appeared like a young female decked out in all her limbs. (41).

वसन्त तस्यां वसतौ रघूणां पुराणशोभामधिरोपितायाम् ।
न मैथिलेयः स्पृह्यांबभूव भर्त्रे दिवो नाप्यलकेश्वराय ॥४२॥

Living in that capital of the Raghus to whom was restored her ancient glory, Kuśa, the King of Mithilā,
CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

had no desire to vie with the Lord of Heaven or with Kubera, the Lord of Alakā. (42).

अथास्य रत्नप्रथितोत्तरीयमेकान्तपाण्डुस्तनलम्बिहारम् ।

निःश्वासहार्यां शुक्रमाजगाम धर्मः प्रियावेषमिवोपदेष्टुम् ॥४३॥

Then came summer to instruct him in the garb of his beloved, in which the upper garment was strung with ropes of pearls and pearl strings were hung on their extremely pale breasts, and which had for scarf a garment, which was so light that it could be borne away by the breath of the mouth. (43).

अगस्त्यचिह्नादयनात्समीपं दिगुत्तरा भास्वति संनिवृत्ते ।

आनन्दशीतामिव बाष्पवृष्टिं हिमस्रुतिं हैमवतीं ससर्ज ॥४४॥

The sun having come near (it) from that path which was emblemed by Agastya, the northern quarter discharged the oozing of snow on the mountain Himālaya as though it were a flow of tears cool with joy. (44).

प्रवृद्धतापो दिवसोऽतिमात्रमत्यर्थमेव क्षणदा च तन्वी ।

उभौ विरोधक्रियया विभिन्नौ जायापती सानुशयाविवास्ताम् ॥४५॥

The day, tremendously hot, and the night, extremely tenuous, both appeared like husband and wife, adverse to each other with mutual aversions and smitten with remorse. (45).

दिने दिने शैवलवन्त्यधस्तात्सोपानपर्वाणि विमुञ्चदम्भः ।

उद्दण्डपद्मं गृह्णीदधिकार्यां नारीनितम्बद्वयसं बभूव ॥४६॥

Day by day, the water of wells in the houses, in which the lotuses stood on raised stalks receded from moss-laden step to moss-laden step and was deep enough to reach the buttocks of women. (46).

वनेषु सायंतनमल्लिकानां विजृम्भणोद्गन्धिषु कुङ्मलेषु ।
प्रत्येकनिक्षिप्तपदः सशब्दं संख्यामिवैषां भ्रमरश्चकार ॥४७॥

And in the forests the black bee, with the humming noise, placing its foot on each of the buds of jasmine-creepers, evening-blooming, emitting perfume in the act of opening, counted, as it were, their number. (47).

स्वेदानुविद्धार्द्रनखक्षताङ्गे भूयिष्ठसंदृष्टशिखं कपोले ।
च्युतं न कर्णादिपि कामिनीनां शिरीषपुष्पं सहसा पपात ॥४८॥

From the cheeks of love-lorn ladies marked by nail-marks, prolific with beads of perspiration, the Śirīṣa flower, though it had suddenly dropped, did not fall down, because its filaments had stuck fast to their cheeks. (48).

यन्त्रप्रवाहैः शिशिरैः परीतान्तरसेन धौतान्मलयोद्भवस्य ।
शिलाविशेषानधिशय्य निन्युर्धारागृहेष्वातपमृद्धिमन्तः ॥४९॥

The wealthy people passed the heat of the day in fountain-houses cooled by streams of water made to circulate by machines lying on crystal slabs, and washed by juice of sandal. (49).

स्नानार्द्रमुक्तेष्वनुधूपवासं विन्यस्तसायंतनमल्लिकेषु ।
कामो वसन्तात्ययमन्दवीर्यः केशेषु लेभे बलमङ्गनानाम् ॥५०॥

The God of love, weakened by the advent of spring found strength in the hair of ladies which was unbraided on account of its being wet from bath and in which evening jasmine flowers were wreathed after making it (i.e. hair) perfumed. (50).

आपिञ्जरा बद्धरजःकरात्वान्मञ्जयुं दारा शुशुभेऽर्जुनस्य ।
दग्ध्वासपि देहं गिरिशेन रोषात्खण्डीकृता ज्येव मनोभवस्य ॥५१॥

The long sprout of Arjuna tree, a little tawny by reason of the pollen, appeared like the bow-string of the mind-born one snapped in anger by Śiva after having consumed him. (51).

मनोजगन्धं सहकारभङ्गं पुराणशीघ्रं नवपाटलं च ।
संबध्नता कामिजनेषु दोषाः सर्वे निदाघावधिना प्रमृष्टाः ॥५२॥

The time of the summer that brought together the odoriferous piece of mango-blossom, the odoriferous old wine, and the odoriferous fresh Pātala-flowers, caused blemishes in lovers' distempers. (52).

जनस्य तस्मिन्समये विगाढे बभूवतुर्द्वौ सविशेषकान्तौ ।
तापापनोदक्षमपादसेवौ स चोदयस्थौ नृपतिः शशी च ॥५३॥

When summer had far advanced, the two, the King and the moon, became particularly pleasant to the people, by the worship done to the feet of the sovereign and to the rays of the moon, capable of mollifying fever both by their rise. (53).

अथोर्मिलोलोन्मदराजहंसे रोधोलतापुष्पवहे सरय्वाः ।
विहृतुमिच्छन् वनितासखस्य तस्याम्भसि ग्रीष्मसुखे बभूव ॥५४॥

There arose in him the desire to sport with women, in the waters of the Sarayū, which was pleasant in the hot season, which had the swans inebriated by the bubbling ripples and which carried the flowers of creepers on its bank. (54).

स तीरभूमौ विहितोपकायमानायिभिस्तामपकृष्टनक्राम् ।

विगाहितुं श्रीमहिमानुरूपं प्रचक्रमे चक्रधरप्रभावः ॥५५॥

He, of the prowess of Viṣṇu, dived into the water of the river Sarayū, which was dragged by fisherman with nets, and from which crocodiles were removed and on whose banks tents were pitched. (55).

सा तीरसोपानपथावतारादन्योन्यकेयूरविघट्टिनीभिः ।

सनूपुरक्षोभपदाभिरासीदुद्विग्नहंसा सरिदङ्गनाभिः ॥५६॥

The river Sarayū had its swans frightened by damsels who were agitated as their feet clapped with quivering anklets, (damsels) who rubbed each other's armlets, as they stood on the steps leading down to the river. (56).

परम्पराभ्युक्षणतत्पराणां तासां नृपो मज्जनरागदर्शी ।

नौसंश्रयः पार्श्वगतां किरातीमुपात्तबालव्यजनां बभाषे ॥५७॥

The king, who was interested in watching the ladies immersing in the river, who were engaged in splashing one another, spoke from his shallop to the Kirāta woman who was waving a chowrie over him. (57).

पश्यावरोधैः शतशो मदोयैर्विगाह्यमानो गलिताङ्गरागैः ।

संध्योदयः साध्वी द्रव्यैश्च वराणामुपव्यत्यनेकं सत्पूज्यमाह ॥५८॥

"Mark ? the stream of the Sarayū assumes variety of colours like the cloudy twilight, as hundreds of my ladies are enjoying a dip into her waters, with unguents from their bodies washed off. (58).

विलुप्तमन्तःपुरसुन्दरीणां यदञ्जनं नौलुलिताभिरद्भिः ।
तद्बध्न्तीभिर्मदरागशोभा विलोचनेषु प्रतिमुक्तमासाम् ॥५६॥

The collyrium of the beautiful ladies of my harem that was washed away by the waters agitated by the shallop, was repaired by lending to their eyes the colour of intoxication. (59).

एता गुरुश्रोणिपयोधरत्वादात्मानमुद्वोढुमशक्नुवत्यः ।
गाढाङ्गदैर्बाहुभिरप्सु बालाः क्लेशोत्तरं रागवशात्प्लवन्ते ॥६०॥

These young ladies, unable to hold their bodies in waters owing to the heaviness of their buttocks and breasts, swim, under the influence of passion, with difficulty in water with their arms having armlets fastened to them. (60).

अमी शिरीषप्रसवावतंसाः प्रभ्रंशिनो वारिविहारिणीनाम् ।
पारिप्लवाः स्रोतसि निम्नगायाः शैवाललोलांश्छलयन्ति मीनान् ६१

Of these ladies sporting in water, the Śirīṣa ear-ornaments, slipping down and swirling in the river-stream, manifest the fish, fond of moss. (61).

आसां जलास्फालनतत्पराणां मुक्ताफलस्पर्धिषु शीकरेषु ।
पयोधरोत्सर्पिषु शीर्यमाणः संलक्ष्यते न च्छिदुरोऽपि हारः ॥६२॥

Of these ladies engaged in splashing water, the snipping

pearl-strings are hardly visible in the pearl-like drops that splash up unto their breasts. (62).

आवर्तशोभा नतनाभिकान्तेर्भङ्गो भ्रुवां द्वन्द्वचराः स्तनानाम् ।
जातानि रूपावयवोपमानान्यदूरवर्तीनि विलासिनीनाम् ॥६३॥

Of these ladies given to graceful dalliance, the loveliness of their deep navels and the rippling curve of their eye-brows and the twin Cakravāka birds of their orbed breasts, these came very close to the standards of beauty, set down for the various limbs. (63).

तीरस्थलीर्बहिभिस्तृक्लापैः प्रस्निग्धकैरभिनन्द्यमानम् ।
श्रोत्रेषु संमूर्च्छति रक्तमासां गीतानुगं वारिमृदङ्गवाद्यम् ॥६४॥

The agreeable sound of water in the form of tabour accompanied by song and hailed with delight by the sweet, cooing peacocks of the slope of the bank with their plumages erect, fills the ears. (64).

संदष्टवस्त्रेष्वबलानितम्बेष्विन्दुप्रकाशान्तरितोडुतुल्याः ।
अमी जलापूरितसूत्रमार्गा मौनं भजन्ते रशनाकलापाः ॥६५॥

The bands of the girdles on the hips of ladies, to which had stuck closely their garments and which owing to immersion in water, had the holes of pearls comparable to stars obscured by moonlight, were stifled with silence. (65).

एताः करोत्पीडितवारिधारा दर्पात्सखीभिर्वदनेषु सिक्ताः ।
वक्रेतराग्रैरलकैस्तरुण्यश्चूर्णारुणान्वारिलवान्वमन्ति ॥६६॥

These proud ladies striking upwards with their hands showers of water in pride and receiving on their faces the

showers thrown by their friends, rain down drops of water red with Kumkuma by means of their straight tresses of hair. (66).

उद्वन्धकेशश्च्युतपत्रलेखो विश्लेषिमुक्ताफलपत्रवेष्टः ।

मनोज्ञ एव प्रमदामुखानामम्भोविहाराकुलितोऽपि वेषः ॥६७॥

The decoration on the face of the young female, though disordered by the sport in water, is yet most charming; the decoration in which the hair is dishevelled, the amorous paintings are washed away and the pearl ear-rings are loosely hanging down". (67).

स नौविमानादवतीर्य रेमे विलोलहारः सह ताभिरप्सु ।

स्कन्धावलग्नोद्धृतपद्मिनीकः क रेणुभिर्वन्य इव द्विपेन्द्रः ॥६८॥

He made his descent from his balloon-like shallop and dallied with them in the waters, as a huge wild elephant with an uprooted lotus-plant clung to the shoulder, sports with female elephant in water. (68).

ततो नृपेरानुगताः स्त्रियस्ता भ्राजिष्णुना सातिशयं विरेजुः ।

प्रागेव मुक्ता नयनाभिरामाः प्राप्येन्द्रनीलं किमुतोन्मयसम् ॥६९॥

Then the ladies followed by refulgent King, shone exceedingly; pearls are already bewitching to the eye, how much more when joined to flashing sapphire. (69).

वरणोदकैः काञ्चनशृङ्गमुक्तैस्तमायताक्ष्यः प्रणयादसिञ्चन् ।

तथागतः सोऽतितरां बभासे सधातुनिष्यन्द इवाद्रिराजः ॥७०॥

The long-eyed damsels sprinkled him through love with coloured water released from syringes made of gold. In

that condition he shone resplendent like the king of mountains with streams of liquid arsenic. (70).

तेनावरोधप्रमदासखेन विगाहमानेन सरिद्वरां ताम् ।
आकाशगङ्गारतिरप्सरोभिर्वृतो मरुत्वाननुयातलीलः ॥७१॥

As he enjoyed swimming in the best of rivers in the company of young ladies of his harem, he imitated Indra, sporting in the waters of the river Ganges with Apsaras. (71).

यत्कुम्भयोनेरधिगम्य रामः कुशाय राज्येन समं दिदेश ।
तदस्य जैत्राभरणं विहर्तुं रजातपातं सलिले ममज्ज ॥७२॥

That victorious ornament, which Rāma having obtained from the Agastya had made over to Kuśa along with the kingdom, dropped into water while he was sporting in it without his knowing of its fall. (72).

स्नात्वा यथाकाममसौ सदारस्तीरोपकार्यं गतमात्र एव ।
दिव्येन शून्यं बलयेन बाहुमपोढनेपथ्यविधिर्ददर्श ॥७३॥

He, in company with his wives, having bathed to his heart's content, found his arm without its celestial armlet before he had put on his dress, the moment he had gone to the tent pitched on the shore. (73).

जयश्रियः संवननं यतस्तदामुक्तपूर्वं गुरुणा च यस्मात् ।
सेहेऽस्य न भ्रंशमतो न लोभात्स तुल्यपुष्पाभरणो हि धीरः ॥७४॥

The king did not endure its loss because it was a charm of victory and was worn before by his father, and not because he was greedy: for with the wise king ornaments and flowers were equal. (74).

ततः समाज्ञापयदाशु सर्वानानायिनस्तद्विचये नदीष्णान् ।
बन्ध्यश्चमास्ते सरयूं विगाह्य तमूचुरम्लानमुखप्रसादाः ॥७५॥

Then he ordered all expert fishermen for its search; they, having scoured the river Śarayū found their efforts fruitless, and putting on a brave face, addressed him. (75).

कृतः प्रयत्नो न च देव लब्धं मग्नं पयस्याभरणोत्तमं ते ।
नागेन लौल्यात्कुमुदेन नूनमुपात्तमन्तर्हृदवासिना तत् ॥७६॥

“O king ! we did our best to recover that most excellent ornament of yours, sunk in the stream, but that serpent Kumuda, who resides in the pool of the river, has snatched it out of greed.” (76).

ततः स कृत्वा धनुराततज्यं धनुर्धरः कोपविलोहिताक्षः ।
गारुत्मतं तीरगतस्तरस्वी भुजंगनाशाय समाददेऽस्त्रम् ॥७७॥

Then the mighty archer, with his eyes red with anger stringing his bow and advancing to the tank, took up the missile presided over by the great Eagle, for the destruction of the snake. (77).

तस्मिन्हृदः संहितमात्र एव क्षोभात्समाविद्धतरङ्गहस्तः ।
रोधांसि निघ्नन्नवपातमग्नः करोव वन्यः परुषं ररास ॥७८॥

No sooner was it fitted than the deep pool of water with its wavy hands moved about through, broke down the banks and began to roar terribly like a wild elephant fallen into a pit. (78).

तस्मात्समुद्रादिव मध्यमानाबुद्धवृत्तनक्रात्सहसोन्ममज्ज ।

लक्ष्म्येव सार्धं सुरराजवृक्षः कन्यां पुरस्कृत्य भुजंगराजः ॥७६॥

As from the ocean, which was churned, and in which alligators were raging, the Lord of serpents rose, placing a maiden before him, like Pārijāta, the tree of the Lord of the gods along with the goddess Lakṣmī. (79).

विभूषणप्रत्युपहारहस्तमुपस्थितं वीक्ष्य विज्ञापतिस्तम् ।

सौवर्णमस्त्रं प्रतिसंजहार प्रह्वेष्वा निर्वन्धरुषो हि सन्तः ॥८०॥

The king, seeing him presenting himself with gifts in hand withdrew the Sauparna missile; for the good have no certain anger towards the humble and the lowly. (80).

त्रैलोक्यनाथप्रभवं प्रभावात्कुशं द्विषामङ्कुशमस्त्रविद्वान् ।

मानोन्नतेनाप्यभिवन्द्यः सूधर्मा सूधर्माभिषिक्तं कुमुदो बभाषे ॥८१॥

Kumuda, stiff-necked in his pride and an adept in the art of missiles, bowed down with his head bent, to Kuśa, sprung from Rāma, the lord of the three worlds, greeted him and addressing him spake. (81).

अवेमि कार्यान्तरमानुषस्य विष्णोः सुताख्यामपरां तनुं त्वाम् ।

सोऽहं कथं नाम तवाचरेयमाराधनीयस्य घृतेर्विघातम् ॥८२॥

"I know thee to be another image under the name of a son of Viṣṇu who had assumed on purpose human form; such a one as I am, how shall I bring destruction on thy good pleasure, adorable as thou art?" (82).

कराभिघातोत्थितकन्दुकेयमालोक्य बालाऽतिकुतूहलेन ।

हृत्वा तत्पतन्त्योतिरिधान्तरिक्षादादत्त जैत्राभरणं त्वदीयम् ॥८३॥

This maiden, whose ball had gone up by the stroke of her hand and hence looking up for it, saw victorious ornament of thine falling down with great force like meteor from the sky and took it up with great curiosity. (83).

तदेतदाजानुविलम्बिता ते ज्याघातरेखाकिणलाञ्छनेन ।

भुजेन रक्षापरिधेण भूमेरुपैतु योगं पुनरंसलेन ॥८४॥

“Let this ornament be worn by thy plump and mighty arm, which reaches down to your knee; and which is marked by a scar made thereon by bowstring—your arm—which is an iron bar guaranteeing protection to the earth. (84).

इमां स्वसारं च यवीयसीं मे कुमुद्वतीं नार्हसि नानुमन्तुम् ।

आत्मापराधं नुदतीं चिराय शुश्रूषया पार्थिव पादयोस्ते ॥८५॥

“And moreover, O king, it is not that you do not deserve to accept this younger sister of mine, named Kumudvati who wishes to atone for her own offence by long devoting herself to the service of your feet”. (85).

इत्यूचिवानुपहृताभरणः क्षितोशं

इलाघ्यो भवान्स्वजन इत्यनुभाषितारम् ।

संयोजयां विधिवदास समेतबन्धुः

कन्यामयेन कुमुदः कुलभूषणेन ॥८६॥

So saying, Kumuda restored the King's ornament to him and saying to him that he was quite praiseworthy, duly wedded him to his sister, the ornament of his family in the company of his kinsmen. (86).

तस्याःस्पृष्टे मनुजपतिना साहचर्याय हस्ते
 माङ्गल्योर्णाविलयिनि पुरः पावकस्योच्छ्वस्य ।
 दिव्यस्तूर्यध्वनिरुदचरद्वयश्नुवानो दिगन्ता-
 नान्धोदग्रं तदनु ववृषुः पुष्पमाश्रयमेघाः ॥८७॥

When the king held her hand, which was tied with a holy woolen amulet, as companion for life, in the presence of the flaming fire, there was heard the music of heavenly instruments, which had pervaded the quarters, and thereafter wonderful clouds sent down a shower of wildly fragrant flowers. (87).

इत्थं नागस्त्रिभुवनगुरोरौरसं मैथिलेयं
 लब्ध्वा बन्धुं तमपि च कुशः पञ्चमं तक्षकस्य ।
 एकः शङ्कां पितृवधरिपोरत्यजद्वं नतेया-
 च्छान्तव्यालामवनिमपरः पौरकान्तः शशास ॥८८॥

Thus, Kumuda, fifth in the descent from Takṣaka, having been made by Kuśa to relinquish cruelty found in him, the son of Rāma, kinsman, abandoned the fear caused by Garuḍa, who had slain his father; while the second (king Kuśa), loved by his subjects, ruled the earth, freed from fear of serpents. (88).

सप्तदशः सर्गः

अतिथिं नाम काकुत्स्थात्पुत्रं प्राप कुमुद्वती ।
 पश्चिमाद्यामिनीयामाजसावमिव चेतना ॥८९॥

To Kumudvati was born a son named Atithi from Kuśa, as from night's last quarter, the understanding gathers inspiration. (1).

स पितुः पितृमान्बंशं मातुश्चानुपमद्युतिः ।
अपुनात्सवितेवोभौ मार्गवुत्तरदक्षिणौ ॥२॥

He, the well-educated, of unparalleled brilliance, hallo-
wed the families of both, father and mother, as the sun of
incomparable splendour hallows both the northern and the
southern paths. (2).

तमादौ कुलविद्यानामर्थमर्थविदां वरः ।
पश्चात्पार्थिवकन्यानां पाणिमग्राहयत्पिता ॥३॥

The father, the best among those, that know the
meaning of words, made him first grasp the family lores
(statecraft and the rest) and next the hands of kings'
daughters. (3).

जात्यस्तेनाभिजातेन शूरः शौर्यवता कुशः ।
अमन्यतैकमात्मानमनेकं वशिना वशी ॥४॥

The noble and brave Kuśa, who had controlled himself,
thought his single self as more than one by means of that
noble, brave and self-restraining son. (4).

स कुलोचितमिन्द्रस्य साहायकमुपेयिवान् ।
जघान समरे दैत्यं दुर्जयं तेन चावधि ॥५॥

He (Kuśa) went to the assistance of Indra in obedie-
nce to the custom of his family and killed in a battle the
demon Durjaya and was himself slain by him. (5).

तं स्वसा नागराजस्य कुमुदस्य कुमुद्वती ।
अन्वगात्कुमुदानन्दं शशांकमिव कौमुदी ॥६॥

Kumudvatī, the sister of Kumuda, the serpent-king, followed him, who took delight in the earth, as moonlight follows the moon, who delights in her. (6).

तयोर्दिवस्पतेरासीदेकः सिंहासनार्धभाक् ।
द्वितीयाऽपि सखी शच्याः पारिजातांशभागिनी ॥७॥

Of the two, Kuśa shared with Indra, half his throne, while the other, a friend unto Indrāṇī, shared a portion of the Pārijāta with her. (7).

तदात्मसंभवं राज्ये मन्त्रिवृद्धाः समादधुः ।
स्मरन्तः पश्चिमामाज्ञां भर्तुः संग्रामयायिनः ॥८॥

His old counsellors installed his son on his father's throne, remembering their master's last command, as he marched to battle. (8).

ते तस्य कल्पयामासुरभिषेकाय शिल्पिभिः ।
विमानं नवमुद्वेदि चतुस्तम्भप्रतिष्ठितम् ॥९॥

They made the artisans devise for him a new awning set upon four columns with a high seat underneath, for his coronation. (9).

तत्रैनं हेमकुम्भेषु संभृतैस्तीर्थवारिभिः ।
उपतस्थुः प्रकृतयो भद्रपीठोपवेशितम् ॥१०॥

There, his ministers waited upon him as he was seated

upon that auspicious seat, with consecrated water brought from holy places, in golden pitchers. (10).

नदद्भिः स्निग्धगम्भीरं तूर्यैराहतपुष्करैः ।

अन्वमीयत कल्याणं तस्याविच्छिन्नसंतति ॥११॥

Happiness in an unbroken continuity of line with respect to him was announced by the sounding musical instruments with their mouths blown making a deep and agreeable sound. (11).

दूर्वायिवाङ्कुरप्लक्षत्वगभिन्नपुटोत्तरान् ।

ज्ञातिवृद्धैः प्रयुक्तान्स भेजे नोराजनाविधीन् ॥१२॥

He was subjected to waving rites, by the old and aged among his relatives, in which were used Dūrvās, barley-blades, pippala barks and tender-leaves. (12).

पुरोहितपुरोगास्तं जिष्णुं जैत्रैरथर्वभिः ।

उपचक्रमिरे पूर्वमभिषेक्तुं द्विजातयः ॥१३॥

Brāhmaṇas led by chaplains, first started sprinkling the conquering monarch with Atharva chants, calculated to give victory. (13).

तस्यौघमहती मूर्ध्नि निपतन्ती व्यरोचत ।

सशब्दमभिषेकश्चोर्गङ्गाव त्रिपुरद्विषः ॥१४॥

The glory of the big stream of sprinkling bath falling on his head with a splutter, shone like the Ganges falling upon the head of Hara. (14).

स्तूयमानः क्षणे तस्मिन्नलक्ष्यत स बन्दिभिः ।
प्रवृद्ध इव पर्जन्यः सारङ्गैरभिनन्दितः ॥१५॥

As at that time, he was extolled in song by bards, he appeared like a growing shower greeted by Cātakas. (15).

तस्य सन्मन्त्रपूताभिः स्नानमद्भिः प्रतीच्छतः ।
ववृधे वैद्युतस्याग्नेर्वृष्टिसेकादिव द्युतिः ॥१६॥

As he took his bath with water consecrated with holy chants, his lustre increased as that of lightning-fire by falling showers. (16).

स तावदभिषेकान्ते स्नातकेभ्यो ददौ वसु ।
यावत्तेषां समाप्येरन्यज्ञाः पर्याप्तदक्षिणाः ॥१७॥

After the end of the sprinkling rite, he dowered the house-holders with wealth, so that their sacrificial rites may be concluded with sufficient sacrificial fee. (17).

ते प्रीतमनसस्तस्मै यामाशिषमुदैरयन् ।
सा तस्य कर्मनिवृत्तैर्दूरं पश्चात्कृता फलैः ॥१८॥

The blessings, which they, with a mind well-pleased, gave him did not surpass the reward of his former good deeds. (18).

बन्धच्छेदं स बद्धानां वधाह्णामवध्यताम् ।
धुर्याणां च धुरो मोक्षमदोहं चादिशद्गवाम् ॥१९॥

He ordered prisoners to be set free; those condemned to death, not to die; bulls full grown, not to be yoked and cows not to be milked. (19).

क्रीडापतत्रिणोऽप्यस्य पञ्जरस्थाः शुकादयः ।

लब्धमोक्षास्तदादेशाद्यथेष्टगतयोऽभवन् ॥२०॥

Even pet birds such as parrots and others that were confined in cages, being at once at liberty (from cages) by his command, became free to fly at their will. (20).

ततः कक्ष्यान्तरन्यस्तं गजदन्तासनं शुचि ।

सोत्तरच्छदमध्यास्त नेपथ्यग्रहणाय सः ॥२१॥

Then, he occupied a pure ivory seat, supplied with a woollen carpet; placed in the court of another palace, in order to supply himself with decorations. (21).

तं धूपाश्यानकेशान्तं तोयनिर्णिक्तपाणयः ।

आकल्पसाधनैस्तैस्तरूपसेदुः प्रसाधकाः ॥२२॥

Then valets-de-chamber with unsoiled hands attended to his toilet, with various decorations, (he) the ends of whose hair were reddish. (22).

तेऽस्य मुक्तागुणोन्नद्धं मौलिमन्तर्गतस्रजम् ।

प्रत्यक्षः पद्मरागेण प्रभामण्डलशोभिना ॥२३॥

Those valets-de-chamber wove a ruby flashing with its orb of light into his crown of hair, bound with ropes of pearls, and a chaplet of flowers, woven inside it. (23).

चन्दनेनाङ्गरागं च मृगनाभिसुगन्धिना ।

समापय्य ततश्चक्रुः पत्रं विन्यस्तरोचनम् ॥२४॥

CC-O. Prof. Satya Vrat Shastri Chhatrapati Pratizaya Sanshodhan Mandal, Ganga Ganga Ganga

and, then, designed ornamental paintings, on his person, in gorocana pigment. (24).

आमुक्ताभरणः स्रग्वी हंसचिह्नदुकूलवान् ।

आसीदतिशयप्रेक्ष्यः स राज्यश्रीवधूवरः ॥२५॥

He who was the spouse of royal glory looked exceedingly lovely, having decked himself with ornaments, and put chaplets in his neck, and vested in a silken garment, having figures of swan skirting its ends. (25).

नेपथ्यदर्शिनश्चाया तस्यादर्शे हिरण्मये ।

विरराजोदिते सूर्ये मेरौ कल्पतरोरिव ॥२६॥

His reflection, as he looked at himself in a golden mirror, shone like that of the wish-yielding tree, in the sides of Mount Meru, when the sun is risen. (26).

स राजककुदव्यग्रपाणिभिः पाद्वर्तभिः ।

ययावुदीरितालोकः सुधर्मान्वमां सभाम् ॥२७॥

He whose victory was hailed by his attendants, who were holding in their hands the royal insignia, and other royal emblems, went to attend the hall of audience, which was not inferior to the court of Indra. (27).

वितानसहितं तत्र भेजे पैतृकमासनम् ।

चूडामणिभिरुद्धृष्टपादपीठं महीक्षिताम् ॥२८॥

There he occupied the throne of his father, which was covered with an awning, whose foot-stool was scratched by the crest-gems of vassal kings. (28).

शुशुभे तेन चाक्रान्तं मङ्गलायतनं महत् ।
श्रीवत्सलक्षणं वक्षः कौस्तुभेनेव केशवम् ॥२९॥

That grand and auspicious assembly-hall, occupied by him, shone like the chest of Keśava, by the Kaustubha gem, with Śrīvatsa mark, as its emblem. (29).

बभौ भूयः कुमारत्वादाधिराज्यमवाप्य सः ।
रेखाभावादुपाख्यः सामग्र्यमिव चन्द्रमाः ॥३०॥

Having attained supreme sovereignty, after being heir-apparent, he shone like the full moon after having overgrown the crescent stage. (30).

प्रसन्नमुखरागं तं स्मितपूर्वाभिभाषिणम् ।
मूर्तिमन्तममन्यन्त विश्वासमनुजीविनः ॥३१॥

His dependents considered him, as faith incarnate, the complexion of whose face was serene, and whose speech was preceded by a smile. (31).

स पुरं पुरुहूतश्रीः कल्पद्रुमनिभध्वजाम् ।
क्रममाणश्रकार द्यां नागेनैरावतौजसा ॥३२॥

As he rode his elephant, who had the majestic grace of Airāvata, he turned the city of Ayodhyā, which had banners resembling the Kalpataru, into heaven. (32).

तस्यैकस्योच्छ्रितं छत्रं मूर्ध्नि तेनामलत्विषा ।
पूर्वराजवियोगौष्म्यं कृत्स्नस्य जगतो हृतम् ॥३३॥

The royal parasol, which had a spotless and a serene

lustre, and which was raised over his head, allayed the fever of the whole world, caused by the loss of the former king. (33).

धूमादग्नेः शिखाः पश्चादुदयादंशवो रवेः ।
सोऽतीत्य तेजसां वृत्तिं सममेवोत्थितो गुणैः ॥३४॥

The flames of fire rise after smoke, and, then, the rays of the sun after its rise; but he having surpassed the nature of fire and other lights, rose along with his virtues. (34).

तं प्रीतिविशदैर्नेत्रैरन्वयुः पौरयोषितः ।
शरत्प्रसन्नैर्ज्योतिर्भिविभावयं इव ध्रुवम् ॥३५॥

The city damsels watched him with serene and affectionate glances, as the nights watch the pole-star, Dhruva, with lucid, luminous orbs. (35).

अयोध्यादेवताश्चैनं प्रशस्तायतनाचिताः ।
अनुदध्युरनुध्येयं सांनिध्यैः प्रतिमागतैः ॥३६॥

The Goddesses of Ayodhyā, were close to him in their icons, in the gorgeous temples, and thus obliged him who deserved to be obliged by their proximity. (36).

यावन्नाश्यायते वेदिरभिषेकजलाप्लुता ।
तावदेवास्य वेलान्तं प्रतापः प्राप दुःसहः ॥३७॥

Even before the surface of the sacrificial altars drenched by the water of ablution was dry, his unbearable prowess reached the shore of the sea. (37).

वसिष्ठस्य गुरोर्मन्त्राः सायकास्तस्य धन्विनः ।
किं तत्साध्यं यदुभये साधयेयुर्न संगताः ॥३८॥

What ends were there, which the two mantras of sage Vasiṣṭha, and the arrows of the archer Atithi united could not achieve? (38).

स धर्मस्थसखः शश्वदर्थिप्रत्यर्थिनां स्वयम् ।
ददर्श संशयच्छेद्यान्व्यवहारानतन्द्रितः ॥३९॥

In the company of his wise counsellors he constantly looked into the affairs of plaintiff and defendant unweariedly, which had to be necessarily decided. (39).

ततः परमभिव्यक्तसौमनस्यनिवेदितैः ।
युयोज पाकाभिमुखैर्भृत्यान्विज्ञापनाफलैः ॥४०॥

After the scrutiny of court-affairs, he gave to his dependents what they sought, which was ripe for fruition, and announced by his pleasure. (40).

प्रजास्तद्गुरुणा नद्यो नभसेव विवर्धिताः ।
तस्मिस्तु भूयसीं वृद्धिं नभस्ये ता इवाययुः ॥४१॥

His father had brought about the prosperity of his subjects, and as rivers are flooded by the month of Bhādrapada, so they brought about immense prosperity to him. (41).

यदुवाच न तन्मिथ्या यद्ददौ न जहार तत् ।
सोऽभूद्भूतव्रतः शत्रूनुद्धृत्य प्रतिरोपयन् ॥४२॥

Whatever he spoke was not false; whatever he gave, he

did not take back; he broke his vow only when he uprooted his enemies, and reinstalled them on their thrones. (42).

वयोरूपविभूतीनामेकैकं मदकारणम् ।

तानि तस्मिन्समस्तानि न तस्योत्सिषिचे मनः ॥४३॥

Each one of youth, beauty and greatness is the cause of intoxication; but all these were united in him, and yet, they did not infatuate him. (43).

इत्थं जनितरागासु प्रकृतिष्वनुवासरस् ।

अक्षोभ्यः स नवोऽप्यासीद्बृहदमूल इव द्रुमः ॥४४॥

Thus everyday having secured the affection of his subjects, new king, as he was, not irascible in temper as he was, he was like a tree, which has firmly struck its roots. (44).

अनित्याः शत्रवो बाह्या विप्रकृष्टाश्च ते यतः ।

अतः सोऽभ्यन्तरान्नित्यान्षट्पूर्वमजयद्विपून् ॥४५॥

Since his external enemies were not constant, and far-away, he, therefore, first conquered the unconquerable, constant and internal six enemies. (45).

प्रसादाभिमुखे तस्मिंश्चपलापि स्वभावतः

निकषे हेमरेखेव श्रीरासीदनपायिनी ॥४६॥

Although fickle by nature, royal glory dwelt with him firmly, as he was favourably disposed as a streak of gold upon the touchstone. (46).

कातर्यं केवला नीतिः शौर्यं श्वापदचेष्टितम् ।

अतः सिद्धिं समेताभ्यामुभाभ्यामन्वियेष सः ॥४७॥

Mere statecraft is cowardice, and mere bravery is the struggling of a beast; hence he sought success by the two combined. (47).

न तस्य मण्डले राज्ञो न्यस्तप्रणिधिदीधितेः ।

अदृष्टमभवत्किञ्चिद्वचनस्येव विवस्वतः ॥४८॥

There was nothing in his kingdom that he could not see; for he had stationed his secret agents everywhere—as there is nothing that the sun cannot see when the sky is cloudless. (48).

रात्रिदिवविभागेषु यदादिष्टं महोक्षिताम् ।

तत्सिषेवे नियोगेन स विकल्पपराङ्मुखः ॥४९॥

Whatever duties the law-givers prescribed to be performed by kings, during the several parts of day and night he performed, unweariedly and resolutely, without leaving himself any option. (49).

मन्त्रः प्रतिदिनं तस्य बभूव सह मन्त्रिभिः ।

स जातु सेव्यमानोऽपि गुप्तद्वारो न सूच्यते ॥५०॥

He took counsel with his ministers every day, and though it was debated (hotly), it did not leak as all its outlets were closed. (50).

परेषु स्वेषु च क्षिप्तैरविज्ञातपरस्परैः ।

सोऽपसर्पैर्जजागार ययाकालं स्वगन्तपि ॥५१॥

Though he enjoyed sleep, in due time, he closely watched through his spies, who were unknown to one another, his enemies and his own friends. (51).

दुर्गाणि दुर्ग्रहाण्यासंस्तस्य रोद्धुरपि द्विषाम् ।
न हि सिंहो गजास्कन्दी भयाद्गिरिगुहाशयः ॥५२॥

Though confronting his enemies, his forts were difficult to be assailed; for lions who slay elephants, lie not in caves through fright. (52).

भव्यमुख्याः समारम्भाः प्रत्यवेक्ष्या निरत्ययाः ।
गर्भशालिसधर्माणस्तस्य गूढं विपेचिरे ॥५३॥

His beneficent activities being properly reflected upon were fruitful like rice-grains, which are cooked unobstructed. (53).

अपथे न प्रववृते न जातूपचितोऽपि सः ।
वृद्धौ नदीमुखेनैव प्रस्थानं लवणाम्भसः ॥५४॥

Though he prospered, he never strayed from the right path; for the ocean in high flood, when it overflows, it does so only through the mouth of a river. (54).

कामं प्रकृतिवैराग्यं सद्यः शमयितुं क्षमः ।
यस्य कार्यः प्रतीकारः स तन्नवोदपादयत् ॥५५॥

He was able to allay the disaffection of his subjects; he did not allow the occurrences (of disasters) which were counteracted forthwith. (55).

शक्येष्वेवाभवद्यात्रा तस्य शक्तिमतः सतः ।
समीरणसहायोऽपि नाम्भःप्रार्थी दवानलः ॥५६॥

Powerful that he was, he led his armies against enemies, who were inferior in might; for forest-fire, which has wind for ally, does not seek the help of water, to consume the forest. (56).

न धर्ममर्थकामाभ्यां बबाधे न च तेन तौ ।

नार्थं कामेन कामं वा सोऽर्थेन सदृशस्त्रिषु ॥५७॥

Nor pelf, nor desire for sensual pleasure would he allow to deflect him from religious duty, nor would he allow it to hamper temporal good and sensual pleasures, nor the latter to affect the former two. He looked with an equal eye to all the three. (57).

पीनान्यनुपकर्तृणि प्रवृद्धानि विकुर्वन्ते ।

तेन मध्यमशक्तौनि मित्राणि स्थापितान्यतः ॥५८॥

Weak friends are unable to oblige, and strong ones act in a contrary manner; he therefore, cultivated friendship with those of medium strength. (58).

परात्मनोः परिच्छिद्य शक्त्यादीनां बलाबलम् ।

ययावेभिर्बलिष्ठश्चेत्परस्मादास्त सोऽन्यथा ॥५९॥

He, having determined the relative strength and weakness of the six expedients, like resources of riches etc. would attack the enemies, if he found himself stronger than they, otherwise he remained quiescent. (59).

कोशेदीनाश्चयणीत्वमिति तस्यार्थसंग्रहः ।

अम्बुगर्भो हि जीमूतश्चातकैरभिनन्दते ॥६०॥

Wealth he accumulated, since treasury made him the refuge of others; the Cātakas hail with joy a cloud when it is water-laden. (60).

परकर्मापहः सोऽभूदुद्यतः स्वेषु कर्मसु ।
आवृणोदात्मनो रन्ध्रं रन्ध्रेषु प्रहरन्निपून् ॥६१॥

He destroyed the works of others, like bridges, agriculture and the like; while he kept himself busy with his own works; he concealed his weak points, and attacked the enemies in their vulnerable points. (61).

पित्रा संवर्धितो नित्यं कृतास्त्रः सांपरायिकः ।
तस्य दण्डवतो दण्डः स्वदेहान्न व्यशिष्यत ॥६२॥

His army, which was trained by his father in the use of weapons, he guarded as his very own body. (62).

सर्पस्येव शिरोरत्नं नास्य शक्तित्रयं परः ।
स चकर्ष परस्मात्तदयस्कान्त इवायसम् ॥६३॥

His enemies could not draw away from him the three regal powers; but he, on his part, drew them away from them, as none can extrude the serpent's crest-gem. (63).

वापीष्विव स्रवन्तीषु वनेषूपवनेष्विव ।
सार्थाः स्वरं स्वकीयेषु चेरुर्वैश्मस्विवाग्निषु ॥६४॥

Merchants and other craftsmen moved in rivers, as in their own pleasure-ponds; in forests, as in their pleasure-gardens; and in the mountains, as in their homes. (64).

तपो रक्षन्सं विघ्नेभ्यस्तत्करेभ्यश्च संपदः ।

यथास्वमाधमैश्चक्रे वर्णैरपि षडंशभाक् ॥६५॥

He guarded his penance from obstacles and his wealth from thieves, while he shared a sixth part of his wealth with his subjects belonging to the four orders. (65).

खनिभिः सुषुवे रत्नं क्षेत्रः सस्यं वनेर्गजान् ।

दिदेश वेतनं तस्मै रक्षासदृशमेव भूः ॥६६॥

The earth gave him remuneration in proportion to its protection by him; it produced for him jewels from mines, corn from corn-fields and elephants from forests. (66).

स गुणानां बलानां च षण्णां षण्मुखविक्रमः ।

बभूव विनियोगज्ञः साधनीयेषु वस्तुषु ॥६७॥

He, who possessed the prowess of Karttikeya, knew when to use the six expedients, in respect of ends to be gained. (67).

इति क्रमात्प्रयुञ्जानो राजनीतिं चतुर्विधाम् ।

आतीर्थादिप्रतीघातं स तस्याः फलमानशे ॥६८॥

Thus gradually using the four expedients of statecraft, in respect of the eighteen classes of men, he enjoyed its fruit without any obstacle. (68).

कूटयुद्धविधिज्ञेऽपि तस्मिन्सन्मार्गयोधनि ।

भेजेऽभिसारिकावृत्तिं जयश्रीर्वीरगामिनी ॥६९॥

The goddess of victory, who chooses hero, adopted towards him the conduct of a woman who goes secretly to

meet her lover at the trysting place, who, (lover) though he knew how to fight deceitfully, yet always fought in a straight-forward manner. (69).

प्रायः प्रतापभग्नत्वादरीणां तस्य दुर्लभः ।

राज्ञो गन्धद्विपस्येव गन्धभिन्नान्यदन्तिनः ॥७०॥

As mostly his enemies were worsted, fighting was denied him, as a scent-elephant does not meet in an encounter any elephant other than a scent-elephant. (70).

प्रवृद्धौ हीयते चन्द्रः समुद्रोऽपि तथाविधः ।

स तु तत्समवृद्धिश्च न चाभूत्ताविव क्षयी ॥७१॥

The moon wanes, after she hath waxed, and so does the sea; but he and his prosperity did not wane like the two. (71).

सन्तस्तस्याभिगमनादत्यर्थं महतः कृशाः ।

उदधेरिव जीमूताः प्रापुर्दातृत्वमथिनः ॥७२॥

Learned men, who were extremely indigent, were blessed with his liberality, as the clouds are blessed with that of the sea. (72).

स्तूयमानः स जिह्वाय स्तुत्यमेव समाचरन् ।

तथापि ववृधे तस्य तत्कारिद्वेषिणो यशः ॥७३॥

He was ashamed of himself, when he was eulogised though performing praiseworthy deeds; and although he was worthy of those eulogies, while his glory increased, he hated those that praised him. (73).

दुरितं दर्शनेन घ्नंस्तत्त्वार्थेन नुदंस्तमः ।

प्रजाः स्वतन्त्रयांचक्रे शश्वत्सूर्य इवोदितः ॥७४॥

Destroying disasters by mere sight, and dispelling ignorance and darkness by knowledge of truth, like the sun, ever he kept his subjects under his sway. (74).

इन्दोरगतयः पद्मे सूर्यस्य कुमुदेष्ववः ।

गुणास्तस्य विपक्षेऽपि गुणिनो लेभिरेऽन्तरम् ॥७५॥

The rays of the moon do not penetrate the day-lotus, and those of the sun, the night-lotus; but the virtues of this virtuous monarch found access in the hearts of his enemies. (75).

पराभिधानपरं यद्यप्यस्य विचेष्टितम् ।

जिगीषोरश्वमेधाय धर्ममेव बभूव तत् ॥७६॥

The movements of this monarch, who was a conquerer by performing the horse-sacrifice, though calculated to deceive his enemies, did not deflect him from religious duty. (76).

एवमुद्यन्प्रभावेण शास्त्रनिर्दिष्टवर्त्मना ।

वृषेव देवो देवानां राज्ञां राजा बभूव सः ॥७७॥

Thus rising in prosperity, by following the path prescribed by the Śāstras, and by his regal powers, he became the king of kings, as Indra became the king of the gods. (77).

पञ्चमं लोकपालानामनुः साधर्म्ययोगतः ।

भूतानां महतां षष्ठमष्टमं कुलभूभृताम् ॥७८॥

On account of his resemblance with the fifth after the guardian of the quarters, the sixth, after the great elements, and the eighth after the principal mountains of the earth, they described him as these guardians of the quarters. (78).

दूरापवर्जितच्छत्रंस्तस्याज्ञां शासनापिताम् ।

दधुः शिरोभिर्भूपाला देवाः पौरंदरीमिव ॥७६॥

Other kings accepted his behest committed to paper with a low bow of their heads, the parasols on which were kept at a distance, as do the gods the order of the god (Indra). (79).

ऋत्विजः स तथाऽनर्चं दक्षिणाभिर्महाक्रतौ ।

यथा साधारणीभूतं नामास्य धनदस्य च ॥८०॥

He so honoured the priests at the great sacrifice, that he became the equal of Kubera, both sharing between them the title 'Dhanada', the giver of wealth. (80).

इन्द्राद्वृष्टिनियमितगदोद्रेकवृत्तिर्यमोऽभू-

द्यादोनाथः शिवजलपथः कमणो नौचराणाम् ।

प्लवपिक्षी तदनु विदधे कोषवृद्धिं कुबेर-

स्तस्मिन्दण्डोपनतचरितं भेजिरे लोकपालाः ॥८१॥

Indra sent down showers to the parched earth, and Yama quelled the outbreak of disease among men; for boatmen, the water-ways, the ocean rendered safe; and having due regard for his forbears, his treasury Kubera did augment; and towards him the guardians of the quarters adopted the attitude of those whose army was subjugated. (81).

अष्टादशः सर्गः

स नैषधस्यार्थपतेः सुतायामुत्पादयामास निषिद्धशत्रुः ।
अनूनसारं निषधान्गोन्द्रात्पुत्रं यमाहुर्निषधाख्यमेव ॥१॥

He (Ātithi) who had repulsed his enemies begot on his queen who was the daughter of Arthapati, the king of Naiṣadha, a son, who, in strength was not less than the mountain of that name (Niṣadha). (1).

तेनोरुवीर्येण पिता प्रजायै कल्पिष्यमाणेन ननन्द यूना ।
सुवृष्टियोगादिव जीवलोकः सस्येन संपत्तिफलोन्मुखेन ॥२॥

The father, who possessed ample prowess and who was to be the protector of the subjects, was delighted with that youth of great valour, as the world of the living is delighted with the harvest, about to ripen owing to a good shower. (2).

शब्दादि निर्विश्य सुखं चिराय तस्मिन्प्रतिष्ठापितराजशब्दः ।
कौमुद्वतेयः कुमुदावदातैर्द्यमिजितां कर्मभिरारुरोह ॥३॥

He, the son of Kumudvatī, having for long enjoyed the pleasures of senses, like sound and others, and making over to his son the title of king, ascended heaven, won by his meritorious deeds, shining like white lotus. (3).

पौत्रः कुशस्यापि कुशेशयाक्षः ससागरां सागरधीरचेताः ।
एकातपत्रां भुवमेकवीरः पुरागंलादीर्घभुजो बुभोज ॥४॥

Kuśśayākṣa, the grandson of Kuśa, with a heart deep as the ocean, and the arms long as the bar of the city gate, ruled the earth singly with the ocean as their unrivalled monarch. (4).

तस्यानलौजास्तनयस्तदन्ते वंशश्रियं प्राप नलाभिधानः ।

यो नड्वलानीव गजः परेषां बलान्यमृद्नान्नलिनाभवद्वत्रः ॥५॥

After him, his son Nala, whose face was beautiful as Viṣṇu's, blazing like fire, attained the glory of the house; who pounded hostile armics like an elephant thickets of bamboos. (5).

नभश्चरैर्गीतयशाः स लेभे नभस्तलइयामतनुं तनूजम् ।

ख्यातं नभःशब्दमयेन नाम्ना कान्तं नभोमासमिव प्रजानाम् ॥६॥

He begot a son, named Nabhas, who was of a dark complexion, like that of the sky; whose fame was sung by the Gandharvas, and who was as dear to his subjects as the month of Śrāvaṇa. (6).

तस्मै विसृज्योत्तरकोसलानां धर्मोत्तरस्तत्प्रभवे प्रभुत्वम् ।

मृगैरजर्यं जरसोपदिष्टमदेहबन्धाय पुनर्बन्ध ॥७॥

He (Nala), to whom religion was a prime consideration, handed over the kingship of the Uttarakosala to him (Nabhas) and himself (Nala) sought the company of the deer in the forest, as prompted by old age, for freedom from rebirth. (7).

तेन द्विपानामिव पुण्डरीको राज्ञामजय्योऽजनि पुण्डरीकः ।

शान्ते पितर्याहृतपुण्डरीका यं पुण्डरीकाक्षमिव श्रिता श्रीः ॥८॥

He (Nabhas) begot Puṇḍarīka, unconquerable by kings, who was like the Puṇḍarīka elephant among elephants, to whom after the death of his father, royal glory resorted with a white lotus. (8).

स क्षेमधन्वानममोघधन्वा पुत्रं प्रजाक्षेमविधानदक्षम् ।
क्षमां लम्भयित्वा क्षमयोपपन्नं वने तपः शान्ततरश्चचार ॥६॥

He, of the unfailing bow, having handed over the kingdom to his son, Kṣemadhanvan, who was watchful in guarding the interests of his subjects, he who was full of compassion, retired to the forest quiet and quiescent. (9.)

अनीकिनीनां समरेऽग्रयायी तस्यापि देवप्रतिमः सुतोभूत् ।
व्यश्रूयतानीकपदावसानं देवादि नाम त्रिदिवेऽपि यस्य ॥१०॥

He had a son, whose name was Anika, preceded by Deva, who was the image of a god, and who took the lead in battle. (10).

पिता समाराधनतत्परेण पुत्रेण पुत्री स यथैव तेन ।
पुत्रस्तथैवात्मजवत्सलेन स तेन पित्रा पितृमान्बभूव ॥११॥

As the father was possessed of a son, by that son, who was given to please his father, so was the son possessed of a father, who was very fond of his son. (11).

पूर्वस्तयोरात्मसमे चिरोढामात्मोद्भवे वर्णचतुष्टयस्य ।
धुरं निधायैकनिधिगुणानां जगाम यज्वा यजमानलोकम् ॥१२॥

The former of the two, who was his image, and the storehouse of virtues, having put the yoke of the protection of the subjects on his shoulders, went to heaven, the world of sacrificers (12).

वशी सुतस्तस्य वशंवदन्त्वात्स्वेषामिवासीद्द्विषतामपीष्टः ।

सकृद्विविग्नानपि हि प्रयुक्तं माधुयमीष्टं हरिणान्प्रीहीतुम् ॥१३॥

His able son, who was sweet-tongued, was dear to his people, as to his enemies, and he was able to win the confidence of the deer by sweet words but once uttered. (13).

अहीनगुर्नामि स गां समग्रामहीनबाहुद्रविणः शशास ।
यो हीनसंसर्गपराङ्मुखत्वाद्युवाप्यनर्थैर्व्यसनेर्विहीनः ॥१४॥

He, Ahinagu by name, possessed strength of his entire arm, ruled the earth, and was free from vices causing disasters; and though young, was averse to the company of the low, (and the vicious). (14).

गुरोः स चान्तरमन्तरज्ञः पुंसां पुमानाद्य इवावतीर्णः ।
उपक्रमैरस्खलितैश्चतुभिश्चतुर्दिगीशश्चतुरो बभूव ॥१५॥

Ahinagu, clever in reading the hearts of men, became the ruler of the four quarters after his father, by employing the four political means (the unfailing Sāma and the like), and was like Viṣṇu, the primeval man, descended to the earth. (15).

तस्मिन्प्रयाते परलोकयात्रां जेतय्यरीणां तनयं तदीयम् ।
उच्चैःशिरस्त्वाज्जितपारियात्रं लक्ष्मीः सिषेवे किल पारियात्रम् ॥१६॥

When he, the conqueror of his enemies, departed from this world, it is reported that the royal glory waited upon his son, Pāriyātra, who outdid Pāriyātra, one of the principal mountains of the earth, in exalted greatness, as he held his head high. (16).

तस्याभवत्सुनुर्द्वारशीलः शीलः शिलापट्टविशालवक्षाः ।

जितारिपक्षोऽपि शिलीमुखैर्यः शालीतलामवजदीक्यमानः ॥१७॥

He had a son named Śīla, of exalted character, who was as broad-chested as a slab of stone, and though he had conquered his enemies with his arrows, assumed modesty on being praised. (17).

तमात्मसंपन्नमनिन्दितात्मा कृत्वा युवानं युवराजमेव ।
सुखानि सोऽभुङ्क्त सुखोपरोधि वृत्तं हि राज्ञामुपरुद्धवृत्तम् ॥१८॥

Having made him (Śīla), who was intelligent, heir-apparent, he (Pāriyātra) gave himself to the pleasures; for a king's office is opposed to pleasures (i.e. hardly affords any pleasures). (18).

तं रागबन्धिष्ववितृप्तमेव भोगेषु सौभाग्यविशेषभोग्यम् ।
विलासिनीनामरतिक्षमापि जरा वृथा मत्सरिणी जहार ॥१९॥

While he was still unsatiated with sensual pleasures prone to engender passion the more to be enjoyed on account of the loveliness of women, envious old age, incapacitating one for enjoyment, took possession of him. (19).

उन्नाभ इत्युद्गतनामधेयस्तस्यायथार्थेन्नतनाभिरन्ध्रः ।
सुतोऽभवत्पङ्कजनाभकल्पः कृत्स्नस्य नाभिर्नृपमण्डलस्य ॥२०॥

His son was Unnābha, famous among men, who had a deer navel, who was like Viṣṇu, and who was the leader of the entire circle of kings. (20).

ततः परं वज्रधरप्रभावस्तदात्मजः संयति वज्रघोषः ।
बभूव वज्राकरभूषणायाः पतिः पृथिव्याः किल वज्रनाभः ॥२१॥

After him his son Vajranābha became the king of the earth embellished by mines of gems; (he) who possessed

the prowess of Indra, and who in battle shouted with the voice of thunder. (21),

तस्मिन्गते द्यां सुकृतोपलब्धां तत्संभवं शङ्खगमणवान्ता ।
उत्खातशत्रुं वसुधोपतस्थे रत्नोपहारैरुदितः खनिभ्यः ॥२२॥

When he had gone to heaven which he had won by his good deeds, the earth, bounded by the oceans, waited upon his son Śaṅkhaṇa, who had uprooted his enemies, (the earth) with presents of gems sprung from mines. (22).

तस्यावसाने हरिदश्वधामा पित्र्यं प्रपेदे पदमश्विरूपः ।
वेलातटेष्पितसैनिकाश्वं पुराविदो यं व्युषिताश्वमाहुः ॥२३॥

After his death, his son Vyūṣitāśva, so named by those who knew the past, who resembled Aśvins in beauty of form, and who camped in soldiers and his horses on the shores of the oceans, succeeded to his father. (23).

आराध्य विश्वेश्वरमीश्वरेण तेन क्षितेर्विश्वसहो विजज्ञे ।
पातुं सहो विश्वसखः समग्रां विश्वंभरामात्मजमूर्तिरात्मा ॥२४॥

He, who propitiated god Viśveśvara at Kāśī, begot a son Viśvasaha, who was his own self appearing in his son's image, who, befriending everyone, ruled the entire earth. (24).

अंशे हिरण्याक्षरिपोः स जाते हिरण्यनाभे तनये नयज्ञः ।
द्विषामसह्यः सुतरां तरुणां हिरण्यरेता इव सानिलोऽभूत् ॥२५॥

When a son, Hiraṇyanābha by name, a portion of Viṣṇu was born to him, he, who was conversant with statecraft, became unbearable to his enemies, like fire in association with wind, to trees. (25).

पिता पितृणामनृणस्तमन्ते वयस्यनन्तानि सुखानि लिप्सुः ।
राजानमाजानुविलम्बिबाहुं कृत्वा कृती बल्कलवान्बभूव ॥२६॥

The father, having paid his debt to his father, sought eternal bliss, in the decline of his life and made his son, who was long-armed, king, and feeling blest, took to barks. (26).

कौसल्य इत्युत्तरकोसलानां पत्युः पतङ्गान्वयभूषणस्य ।
तस्यौरसः सोमसुतः सुतोऽभून्नेत्रोत्सवः सोम इव द्वितीयः ॥२७॥

He, who was the ornament of the solar race and the lord of the Uttara-Kosalas, and who extracted Soma juice in the performance of sacrifices, had a legitimate son named Kausalya, who was the festivity to the eyes of his father as if he was a second moon. (27).

यशोभिराब्रह्मसभं प्रकाशः स ब्रह्मभूयं गतिमाजगाम ।
ब्रह्मिष्ठमाधाय निजेऽधिकारे ब्रह्मिष्ठमेव स्वतनुपसूतम् ॥२८॥

Known in Brahmā's assembly, he became one with Brahma, sitting in his own royal office, his son Brahmiṣṭha, sprung from his body, versed in the Vedas. (28).

तस्मिन्कुलापीडनिभे विपीडं सम्यङ्महीं शासति शासनाङ्गाम् ।
प्रजाश्चिरं सुप्रजसि प्रजेशे ननन्दुरानन्दजलाविलाक्ष्यः ॥२९॥

While he, who begot good sons, was an ornament (Lit. chaplet) to the family, ruled the earth well, marked by good government, his subjects long rejoiced, their eyes troubled by tears of joy. (29).

पात्रीकृतात्मा गुरुसेवनेन स्पष्टाकृतिः पत्ररथेन्द्रकेतोः ।
तं पुत्रिणां पुष्करपत्रनेत्रः पुत्रः समारोपयदग्रसंख्याम् ॥३०॥

His son Putra, who had eyes like a lotus, who was like the image of Viṣṇu, who made his self worthy by attending to his elders, made him (Brahmiṣṭha) the foremost among those that had sons. (30).

वंशस्थिति वंशकरेण तेन संभाव्य भावी स सखा मघोनः ।

उपस्पृशन्स्पर्शनिवृत्तलौत्यस्त्रिपुष्करेषु त्रिदशत्वमाप ॥३१॥

Contriving the stability of his family and withdrawing himself from pleasures of sense, he, the friend of Indra, bathing in three Puṣkaratīrthas, attained godhood. (31).

तस्य प्रभानिर्जितपुष्परङ्गं पौष्यां तिथौ पुष्यमसूत पत्नी ।

तस्मिन्नपुष्यन्नुदिते समग्रां पुष्टिं जनाः पुष्य इव द्वितीये ॥३२॥

His queen gave birth to Puṣya, who excelled the brilliance of Puṣparāga gems, on the full-moon-day of Pauṣa; when he, a second Puṣya as it were, rose to fame, his subjects attained full prosperity. (2).

महीं महेच्छः परिकीर्य सूनौ मनीषिणे जैमिनयेऽर्पितात्मा ।

तस्मात्स योगादधिगम्य योगमजन्मनेऽकल्पत जन्मभीरुः ॥३३॥

The high-souled one, entrusting the earth to his son, applied to the practice of Yoga under the tutelage of the wise Jaiminī and having learnt Yoga under that master of Yoga, achieved freedom from rebirth. (33).

ततः परं तत्प्रभवः प्रयेदे ध्रुवोपमेयो ध्रुवसंधिरुर्वोम् ।

यस्मिन्नभूज्यायसि सत्यसंधे संधिध्रुवः संनमतामरीणाम् ॥३४॥

After him, his son Dhruvasaṁdhi, comparable to

Dhruva, attained the kingship of the earth; and under this great and truthful monarch, his humble enemies enjoyed assured peace. . (34).

सुते शिशावेव सुदर्शनाख्ये दर्शत्ययेन्दुप्रियदर्शने सः ।

मृगायताक्षो मृगयाविहारी सिंहादवापद्विपदं नृसिंहः ॥३५॥

While his son, Sudarśana, was still a child as handsome as the moon after the new-moon-day, that lion among men, whose eyes were long as those of deer, was killed by a lion, while out hunting. (35).

स्वर्गामिनस्तस्य तमेकमत्यादमात्यवर्गः कुलतन्तुमेकम् ।

अनाथदीनाः प्रकृतीरवेक्ष्य साकेतनाथं विधिवच्चकार ॥३६॥

When he had reached heaven, his council of ministers made his son, who was the sole stay of the family, the king of Sāketa, according to due rites, seeing that his subjects were helpless and in sore condition. (36).

नवेन्दुना तन्नभसोपमेयं शार्वाकसिंहेन च काननेन ।

रघोः कुलं कुङ्मलपुष्करेण तोयेन चाप्रोढनरेन्द्रमासीत् ॥३७॥

As the sky with the new moon, as the forest with a Lion's cub, as a lake with a lotus bud, the family of Raghu had a child as king. (37).

लोकेन भावी पितुरेव तुल्यः संभावितो मौलिपरिग्रहात्सः ।

दृष्टो हि वृष्वन्कलभप्रमाणोऽप्याशाः पुरोवातमवाप्य मेघः ॥३८॥

That child, by accepting the crown was considered by the people to become the equal of his father, although six years of age; for, a cloud of the size of an elephant-cub,

helped by wind, blowing in its face, is seen pervading the quarters. (38).

तं राजवीथ्यामधिहस्ति यान्तमाधोरणालम्बितमग्रचवेशम् ।
षड्वर्षदेशीयमपि प्रभुत्वात्प्रैक्षन्त पौराः पितृगौरवेण ॥३९॥

Now that he became their king, the people of the city looked upon him, though then only six years old, with the same respect as they showed to his father, while he was passing on an elephant by the royal road in his best royal suit which was held up by a rider of an elephant. (39).

कामं न सोऽकल्पत पैतृकस्य सिंहासनस्य प्रतिपूरणाय ।
तेजोमहिम्ना पुनरावृतात्मा तद्वचाप चामीकरपिञ्जरेण ॥४०॥

It is true that he could not fill his father's throne, but, covered with the sheen of gold-yellow splendour, occupied it fully. (40).

तस्मादधः किञ्चिदिवावतीर्णाविसंस्पृशन्तौ तपनीयपीठम् ।
सालक्तकौ भूपतयः प्रसिद्धैर्वन्दिरे मौलिभिरस्य पादौ ॥४१॥

The (feudal) kings bowed to his Alaktaka dyed seat, which hung a little from the throne, hardly touching the golden foot-stool, with their high crowns. (41).

मणौ महानील इति प्रभावादल्पप्रमाणेऽपि यथा न मिथ्या ।
शब्दो महाराज इति प्रतीतस्तथैव तस्मिन्युयुजेऽभङ्केऽपि ॥४२॥

As the word Mahānīla is not untrue in a gem, though of a small size, so was the word Mahārāja, applied to him, though but a child. (42).

पर्यन्तसंचारितचामरस्य कपोललोलोभयकाकपक्षात् ।

तस्याननादुच्चरितो विवादश्चस्त्राल वेलास्वपि नार्णवानाम् ॥४३॥

The words uttered by the mouth of him, at whose both sides chaveries were whisked and side-locks were waving, were not stultified even on the shores of the sea. (i.e. he ruled the waves). (43).

निर्वृत्तजाम्बूनदपट्टशोभे न्यस्तं ललाटे तिलकं दधानः ।

तेनैव शून्यान्यरिमुन्दरीणां मुखानि स स्मेरमुखश्चकार ॥४४॥

Adorned with a golden band on his forehead with a Tilaka on it, he made the faces of his enemies' wives bereft of the Tilaka mark, with a smiling face. (44).

शिरीषपुष्पाधिकसौकुमार्यः खेदं स यायादपि भूषणेन ।

नितान्तगुर्वमपि सोऽनुभावाद्धुरं धरित्र्या विभरांबभूव ॥४५॥

Delicate as Śirīṣa flower, he, who suffered pain with (the weight) of ornaments, bore the heavy yoke of the earth through his power. (45).

न्यस्ताक्षरामक्षरभूमिकायां कात्स्न्येन गृह्णाति लिपिं न यावत् ।

सर्वाणि तावच्छ्रुतवृद्धयोगात्फलान्युपायुक्तं स दण्डनीतेः ॥४६॥

While he had not yet mastered the entire alphabet written on a writing tablet, he, by associating with old men of learning, reaped all the fruit of statecraft. (46).

उरस्यपर्याप्तनिवेशभागा प्रौढोभविष्यन्तमुदीक्षमाणा ।

संजातलज्जेव तमातपत्रच्छायाच्छलेनोपजुगूह लक्ष्मीः ॥४७॥

him to reach manhood, royal glory, as if shy, embraced him under the guise of the shade of the royal parasol. (47),

अनश्नुवानेन युगोपमानमबद्धमौर्वीकिणलाञ्छनेन ।

अस्पृष्टखङ्गत्सरणापि चासीन्नक्षावती तस्य भुजेन भूमिः ॥४८॥

The earth was protected by his arm, though it had not yet attained the size of a yoke, and had not yet cicatrice formed on it and had not grasped the sword hilt. (48).

न केवलं गच्छति तस्य काले ययुः शरीरावयवा विवृद्धिम् ।

वंश्या गुणाः खल्वपि लोककान्ताः प्रारंभसूक्ष्माः प्रथिमानमायुः ॥४९॥

Not only with the lapse of time his limbs grew, but the good family traits, though scarcely discerned at the beginning, and liked by the people, attained considerable dimensions. (49).

स पूर्वजन्मान्तरवृष्टपाराः स्मरन्निवाक्लेशकरो गुरुणाम् ।

तिस्रस्त्रिबर्णाधिगमस्य मूलं जग्राह विद्याः प्रकृतीश्च पित्र्याः ॥५०॥

As if singly recollecting them, the other ends of which he had seen in his former birth, he learnt the three sciences the basis of the attainment of the trial of Dharma, Artha and Kāma; causing of course no trouble to his teachers; so also he brought under his power the ancestral ministry. (50).

द्यूह्य स्थितः किञ्चिदिवोत्तरार्धमुन्नद्धचूडोऽञ्चितसव्यजानुः ।

शाकणमाकुलतवाणधन्वा व्यरोचतास्त्रेषु विनीयमानः ॥५१॥

As he was being trained in archery, he stood with the

forepart of his body slightly stretched, his hair tied into a knot on his head, and his left knee bent; and stretching the bow, with an arrow fixed on it, as far back as his ear, he looked very handsome. (51).

अथ मधु वनितानां नेत्रनिर्वेशनीयं
मनसिजतरुपुष्पं रागबन्धप्रवालम् ।
अकृतकविधिसर्वाङ्गीणमाकल्पजातं
विलसितपदमाद्यं यौवनं स प्रपेदे ॥५२॥

He attained youthful age, the prime home of graces, wine to be relished by the eyes of young damsels, flower of the tree of love, with passion for young shoots, natural ornaments embellishing the entire body. (52).

प्रतिकृतिरचनाभ्यो दूतिसंदर्शिताभ्यः
समधिकतररूपाः शुद्धसंतानकामैः ।
अधिविविदुरमात्यैराहृतास्तस्य यूतः
प्रथमपरिगृहीते श्रीभुवो राजकन्याः ॥५३॥

The daughters of kings, brought by ministers, desiring to secure progeny of pure blood, (daughters) excelling in beauty their portraits, exhibited by female messengers, became co-wives of the earth and royal glory, whom he had already wedded. (53).

एकोनविंशः सर्गः

अग्निवर्गसमिषिच्य राघवः स्वे पदे तनयमग्नितेजसम् ।

शिथिये श्रुतवतामपश्चिमः पश्चिमे वयसि नैमिषं वशी ॥१॥

Sudarśana of the line of the Rāghavas installed his son Agnivārṇa, who possessed the lustre of fire; and he, the best of those who were versed in Vedic lore, retired to the Naimiṣa forest in his old age. (1).

तत्र तीर्थसलिलेन दीधिकास्तल्पमन्तरितभूमिभिः कुशैः ।

सौधवासमुदजेन विस्मृतः सञ्चिकाय फलनिःस्पृहस्तपः ॥२॥

There, forgetting his pleasure-lakes, the sacred streams of the forest, his royal bed, by the ground strewn with Kuśa-grass, and by the leafy huts, his palatial mansion, he accumulated penance, indifferent to the attainment of fruit. (2).

लब्धपालनविधौ न तत्सुतः खेदमाप गुरुणा हि मेदिनी ।

भोक्तुमेव भुजनिर्जितद्विषा न प्रसाधयितुमस्य कल्पिता ॥३॥

His son, Agnivārṇa, did not find much trouble in keeping what he got: for the earth was designed by his father who had won his enemies by his arms, only for his enjoyment and not for embellishing it. (3).

सोऽधिकारमभिकः कुलोचितं काञ्चन स्वयमवर्तयत्समाः ।

सन्निवेश्य सचिवेष्वतः परं स्त्रीविधेयनवयोवनोऽभवत् ॥४॥

Given to indulgence in the pleasures of love, he carried out the duties of his royal office belonging to his family,

for a number of years in person, and then entrusting his kingdom to his Ministers, devoted his youth to the enjoyment of youthful women. (4).

कामिनीसहचरस्य कामिनस्तस्य वेश्मसु मृदङ्गनादिषु ।
ऋद्धिमन्तमधिकर्द्धिरुत्तरः पूर्वमुत्सवमपोहदुत्सवः ॥५॥

Of that king, given to the pleasures of love, in the company of women, in the mansions of that king, resounding with the sound of drums, there were a series of richly provisioned festivities, each succeeding one excelling each preceding one in the resources. (5).

इन्द्रियार्थपरिशून्यमभ्रमः सोढुमेकमपि स क्षणान्तरम् ।
अन्तरेव विहरन्दिवानिशं न व्यपेक्षत समुत्सुकाः प्रजाः ॥६॥

Unable to brook a single moment, without the pleasures of the senses, night and day, he diverted himself inside his palace, and did not care for his subjects. (6).

गौरवाद्यदपि जातु मन्त्रिणां दशनं प्रकृतिकांक्षितं ददौ ।
तद्गवाक्षविवरावलम्बिना केवलेन चरणेन कल्पितम् ॥७॥

Though out of respect for his counsellors, he showed himself to his subjects, which they desired, he did it by showing only his foot, through the aperture of the lattice. (7).

तं कृतप्रणतयोऽनुजीविनः कोमलात्मनखरागरूषितम् ।
भेजिरे नवदिवाकरातपस्पृष्टपङ्कजतुलाधिरोहणम् ॥८॥

That foot of his gleaming with the redness of his nails, was attended by his dependants, who bowed down to him,

and it resembled a lotus, touched by the rays of the rising sun. (8).

यौवनोन्नतविलासिनीस्तनक्षोभलोलकमलाश्च दीर्घिकाः ।

गूढमोहनगृहास्तदम्बुभिः स व्यगाहत विगाढमन्मथः ॥६॥

He, whose passion was intense, sported in the pleasure-ponds, where the lotuses were stirred by being struck by the breasts of women, that were high and plump in the pride of youth and in those pleasure-ponds, were pavilions for love-dalliance, veiled by the waters. (9).

तत्र सेकहतलोचनाञ्जनैर्धौतरागपरिपाटलाधरैः ।

अङ्गनास्तमधिकं व्यलोभयन्नपितप्रकृतकान्तिभिर्मुखैः ॥१०॥

There, he was tempted by the damsels, the collyrium from whose eyes was washed away by being sprayed by water, and the red paint from whose red lips was washed away, and to whose faces was restored their natural complexion. (10).

घ्राणकान्तमधुगन्धकर्षिणीः पानभूमिरचनाः प्रियासखः ।

अभ्यपद्यत स वासितासखः पुष्पिताः कमलिनीरिव द्विपः ॥११॥

Accompanied by his favourite wives, he went to the drinking halls, well-fashioned, redolent of the sweet odour of wine, as goes an elephant, with his mates, to the blooming lotus-ponds. (11).

सातिरेकमदकारणं रहस्तेन दत्तमभिलेषुरङ्गनाः ।

ताभिरप्युपहतं मुखासवं सोऽपिबद्बकुलतुल्यदोहदः ॥१२॥

The women, desired the mouthfuls of wine offered by

him in privacy, which was the cause of extreme inebriation and he, who was the equal of the Bakula tree in his fond desire accepted mouthfuls of wine, offered by them. (12).

अङ्कुमङ्कुपरिवर्तनोचिते तस्य नित्यतुरङ्गन्यतामुभे ।

वत्सलकी च हृदयंगमस्वना वल्गुवागपि च वामलोचना ॥१३॥

Two, the lute which gives out charming music, and lovely damsels sweet-tongued, worthy of lolling in the lap, occupied his lap. (13).

स स्वयं प्रहतपुष्करः कृती लोलमात्यवलयो हरन्मनः ।

नतंकीरभिनयातिलङ्घिनीः पार्श्ववर्तिषु गुरुष्वलज्जयत् ॥१४॥

He, the happy one, with a chaplet of flowers, dangling from his neck, and himself, striking the top of the drum, put to shame the dancing girls as they erred in gesticulating, in the presence of dancing masters who were sitting by their side, while he, himself, charmed their minds. (14).

चारु नृत्यविगमे च तन्मुखं स्वेदभिन्नतिलकं परिश्रमात् ।

प्रेमदत्तवदनानिलः पिबन्त्यजीवदमरालकेश्वरौ ॥१५॥

Blowing, lovingly, the breath from his mouth and kissing their beautiful faces where the Tilak mark was blurred through perspiration (caused through exhaustion) at the end of dancing, he appeared to have excelled Indra and Kubera. (15).

तस्य सावरणदृष्टसंघयः काम्यवस्तुषु नवेषु सङ्गिनः ।

वल्लभाभिरुपसृत्य चक्रिरे सामिभुक्तविषयाः समागमाः ॥१६॥

tion of desire, his enjoyments, whose means were both open and veiled were made half satisfied by his mistresses having astonished him by their presence. (16).

अङ्गुलौकिसलयाप्रतर्जनं भ्रूविभङ्गकुटिलं च वीक्षितम् ।

मेखलाभिरसकृच्च बन्धनं वञ्चयन्प्रणयिनीरवाप सः ॥१७॥

Agnivarna, deceiving them, was threatened by the delicate and leaf-like tips of their fingers, and he had to face their slanting glances, and their knitted eye-brows, and the binding by their girdles. (17).

तेन हूतिविदितं निषेदुषा पृष्ठतः सुरतवाररात्रिषु ।

शुश्रूवे प्रियजनस्य कातरं विप्रलम्भपरिशङ्किनो वज्रः ॥१८॥

On the nights, fixed for love sports, sitting at the back of the loved ones, while the love-confidants were present, he heard the half-hearted words of those loved ones, expressing their apprehensions of severance from him. (18).

लौल्यमेत्य गृहिणीपरिग्रहान्तर्तकीष्वसुलभासु तद्वपुः ।

वर्तते स्म स कथंचिदालिखन्नाङ्गुलीक्षरणसन्नवर्तिकः ॥१९॥

He, lusting after courtezans who were inaccessible to him, on account of his dalliance with his wives, somehow stood, as the painting-brush slipped from his sweating fingers, as he painted their bodies. (19).

प्रेमर्गावितविपक्षमत्सरादायताच्च मदनान्महीक्षितम् ।

निग्युत्सवविधिच्छलेन तं देव्य उज्जिभतरुषः कृतार्थताम् ॥२०॥

On account of envy of rivals, who were proud that they had his love, and on account of the intensity of

passion, the queens giving up their anger under the guise of celebrating a festive occasion, brought that Lord of the earth to the accomplishment of their object. (20).

प्रातरेत्य परिभोगशोभिना दर्शनेन कृतखण्डनव्यथाः ।

प्राञ्जलिः प्रणयिनीः प्रसादयन्सोऽनुतोत्प्रणयमन्थरः पुनः ॥२१॥

Agnivarna, coming in the morning with signs of sexual enjoyment to them pained them by betraying them, trying to win back their favour, with hands folded, again caused smarting pain in their hearts in being slack to ingratiate himself into their favour. (21)

स्वप्नकीर्तितविपक्षमङ्गनाः प्रत्यभेतुरवदन्त्य एव तम् ।

प्रच्छदान्तगलिताश्रुबिन्दुभिः क्रोधभिन्नवलयेविवर्तनैः ॥२२॥

The women disowned him, as in his sleep he uttered the names of their rivals, by lolling with bangles broken through wrath, inside bed-counterpanes, where had fallen drops of tears. (22).

वलृप्तपुष्पशयनाल्लंतागृहानेत्य दूतकृतमार्गदर्शनः ।

अन्वभूत्परिजनाङ्गनारतं सोऽवरोधभयवेपथूत्तरम् ॥२३॥

Led by the love-confidants to bowers of creepers, where flower-beds were arranged, he enjoyed dallying with maid-servants, after being full of tremour at the thought of his wives. (23).

नाम वल्लभजनस्य ते मया प्राप्य भाग्यमपि तस्य कांक्षते ।
लोलुपं ननु मनो ममेति तं गोत्रविस्खलितमूचुरङ्गनाः ॥२४॥

‘Having been addressed by the name of my rival, I

long for good fortune, my mind is greedy', thus they spake to him, after he had blundered in calling them by a wrong name. (24).

चूर्णबभ्रुलुलितस्रगाकुलं छिन्नमेखलमलक्तकाङ्क्षितम् ।

उत्थितस्य शयनं विलासिनस्तस्य विभ्रमरतान्यपावृणोत् ॥२५॥

His marvellous love-sports, were revealed by his bed, which was tawny, with the powder of sap-flower, dropped from the hair of women, strewn with garlands of flowers wilted, and also with snapped waist-bands, and marked by Alaktaka dye, as this gallant rose from his bed. (25).

स स्वयं चरणरागमादधे योषितां न च तथा समाहितः ।

लोभ्यमाननयनः श्लथांशुकर्मेललागुणपदनितम्बिभिः ॥२६॥

He himself painted their feet, but was not very happy about it, as his eye were diverted by their hips, veiled by loose garments, and encircled by girdles. (26).

चुम्बने विपरिवर्तिताधरं हस्तरोधि रशनाविघट्टने ।

विघ्नितेच्छमपि तस्य सर्वतो मन्मथेन्धनमभूद्वधूरतम् ॥२७॥

Thus in every way, his dalliance with his wives, who averted their lips, in his attempts to kiss them, obstructing his hand, as it tried to loosen their girdles, became in every way fuel for love, although his desire was stultified. (27).

दर्पणेषु परिभोगदर्शिनोर्नर्मपूर्वमनुपृष्ठसंस्थितः ।

छायया स्मितमनोज्ञया वधूर्होर्निमीलितमुखीश्चकार सः ॥२८॥

Seeing the signs of enjoyment, and sitting behind

their backs, with a view to kidding them with his reflection in a mirror, which was pleasant on account of a smile, he made them hang down their heads in shame. (28).

कण्ठसक्तमृदुबाहुबन्धनं न्यस्तपादतलमग्रपादयोः ।

प्रार्थयन्त शयनोत्थितं प्रियास्तं निशात्ययविसर्गचुम्बनम् ॥२९॥

His beloved damsels, planting their foot upon the toes of their feet, and putting the band of their arms round his neck, besought him for a kiss of dismissal at the end of the night. (29).

प्रेक्ष्य दर्पणतलस्थमात्मनो राजवेशमतिशक्रशोभितम् ।

पिप्रिये न स तथा यथा युवा व्यक्तलक्ष्म परिभोगमण्डनम् ॥३०॥

Seeing in a mirror, his royal dress excelling that of Indra, this young king, was not so satisfied at it as at the ornament of the marks of enjoyment, whose signs were quite manifest. (30).

मित्रकृत्यमपदिश्य पार्श्वतः प्रस्थितं तमनवस्थितं प्रियाः ।

विद्य हे शठ पलायनच्छलान्यञ्जसेति रुधुः कचग्रहैः ॥३१॥

Pleading that there was his duty to his friend, when he was leaving them, they stopped him by holding him by the hair, saying "We know, thou knave, the real cause of the running away". (31).

तस्य निर्दयरतिश्चमालसाः कण्ठसूत्रमपदिश्य योषितः ।

अध्यशेरत बृहद्भ्रजान्तरं पीवरस्तनविलुप्तचन्दनम् ॥३२॥

Languid through his relentless enjoyment of them under the pretext of the embrace, known as *Kanṭhasūtra*,
CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

the women nestled between his broad arms, where the sandal ointment from his chest was wiped out by their plump breasts. (32).

संगमाय निशि गूढचारिणं चारद्वैतिकथितं पुरोगताः ।

वञ्चयिष्यसि कुतस्तमोवृतः कामुकेति चकृषुस्तमङ्गनाः ॥३३॥

Going to the trysting place, described by secretive love-confidants, the women going ahead, said to him, who was veiled in darkness. "How could you hoodwink us?" And they dragged him to their homes. (33).

योषितामुडुपतेरिवाचिषां स्पर्शनिवृत्तिमसाववाप्नुवन् ।

आरुरोह कुमुदाकरोपमां रात्रिजागरपरो दिवाशयः ॥३४॥

Enjoying the pleasure of the sense of touch, as refreshing as that of the rays of the moon, he had the semblance of a lake, full of lotus-plants, that bloom at night, sleeping during the day and keeping vigil during the night. (34).

वेणुना दशनपीडिताधरा वीणया नखपदाङ्कितोरवः ।

शिल्पकार्यं उभयेन वेजितास्तं विजिह्वनयना व्यलोभयन् ॥३५॥

Practising in fine arts, the women, pained by both the flute and the lute, having their lower lips bitten (by him) with his teeth and their laps marked by the impressions of his nails, charmed him with crooked glances. (35),.

अङ्गसत्त्ववचनाश्रयं मिथः स्त्रीषु नृत्यमुपधाय दर्शयन् ।

स प्रयोगनिपुणैः प्रयोक्तृभिः संजघर्ष सह मित्रसंनिधौ ॥३६॥

Instructing in privacy the dancing girls, in the triple modes of dance, those that are based on the action of limbs,

mind and speech, he, in the presence of friends, vied with adepts in that art. (36).

अंसलम्बिकुटजाजुं नम्रजस्तस्य नीपरजसाऽङ्गरागिणः ।
प्रावृषि प्रमदवर्हिणेष्वभूत्कुत्रिमाद्रिषु विहारविभ्रमः ॥३७॥

In the rainy-seasons, he, who had chaplets of Kuṭaja, and Arjuna flowers dangling from his neck, and powdered by the dust of the pollen of Nipa flowers, he sported and diverted himself in the artificial pleasure-mounds, where the peacocks were gladdened in their hearts. (37).

विग्रहाच्च शयने पराङ्मुखीर्नानुनेतुमबलाः स तत्तरे ।
आचकांश्च घनशब्दविकलवास्ता विवृत्य विशतोर्भुजान्तरम् ॥३८॥

He was not in a hurry to conciliate the women who had turned their faces away from him in bed showing to their having quarelled with him, but they turned round and nestied into his arms, and sought his favour being distressed by the thunder of clouds. (38).

कार्तिकीषु सवितानहर्म्यभाग्यामिनीषु ललिताङ्गनासखः ।
अन्वभुङ्क्त सुरतश्रमापहां मेघमुक्तविशदां स चन्द्रिकाम् ॥३९॥

In the nights of Kārttika, occupying the terrace of his palace, covered with a canopy in the company of graceful damsels, he enjoyed moon-light calculated to dispel the langour caused by love-dalliance and clear, as clouds had left it. (39).

सैकतं च सरयूँ विवृण्वतीं श्रोणिबिम्बमिव हंसमेखलम् ।
स्वप्रियाविलसितानुकारिणीं सौधजालविवरं व्यलोकयत् ॥४०॥

Sarayū manifested her sandy bank like the hip (of a woman) with swans for girdle, imitating the graces of his beloved, and he looked at her through the casements of his lofty palace. (40).

मर्मरैरगुरुधूपगन्धिभिर्व्यक्तहेमरश्मिस्तमेकतः ।

जह्नु राग्रथनमोक्षलोलुपं हैमनैर्निवसनैः सुमध्यमाः ॥४१॥

The slender waisted damsels fascinated him who was eager to tie and untie the knot (of their garments) on a part of their hips, by means of the rattling silken garments suitable to winter, made fragrant with the aloe-fumes displaying the golden waist bands (from him). (41.)

अर्पितस्तिमितदीपदृष्टयो गर्भवेश्मसु निवातकुक्षिषु ।

तस्य सर्वसुरतान्तरक्षमाः साक्षितां शिशिररात्रयो ययुः ॥४२॥

The wintry nights stood witnesses, enabling him to indulge in all kinds of love-dalliance, in the inner sanctuaries of his palaces, with their windless hollows, with stead-fast eyes in the form of lamps. (42).

दक्षिणेन पवनेन संभृतं प्रेक्ष्य चूतकुसुमं सपल्लवम् ।

अन्वनंषुरवधूतविग्रहास्तं दुरुत्सहवियोगमङ्गनाः ॥४३॥

Damsels, seeing mango-blossoms together with leaves brought to bloom by the southern breeze, forgot strife and not suffering severance, themselves, conciliated him. (43).

ताः स्वमङ्गमधिरोप्य दोलया प्रेङ्ख्यन्परिजनापविद्धया ।

मुक्तरज्जु निविडं भयच्छलात्कण्ठबन्धनमवाप बाहुभिः ॥४४॥

Putting them in his lap, swinging on the swing,

pushed by the attendants, and letting off its strings, he experienced firm embraces by the damsels, as if they were afraid. (44)

तं पयोधरनिषिक्तचन्दनै-

मौक्तिकग्रथितचारुभूषणैः ।

ग्रीष्मवेषविधिभिः सिषेविरे

श्रीणिलम्बिमणिलेखनैः प्रियाः ॥४५॥

And ladies served him, by adopting a dress, suitable for the summer season, in which they had smeared sandal paste to their breasts, in which they had adorned themselves with pearl-ornaments, and in which jewelled girdles hung from their hips (45).

यत्स लग्नसहकारमासवं

रक्तपाटलसमागमं पयो ।

तेन तस्य मधुनिर्गमात्कृश-

शिवत्तयोनिरभवत्पुनर्नवः ॥४६॥

When he drank wine which was stewed with mango-blossoms and red Pātāla flowers; through it his passion, which was enfeebled by the passing away of spring, was revived afresh. (46)

एवमिन्द्रियमुखानि निविश-

न्तन्यकार्यविमुखः स पार्थिवः ।

आत्मलक्षणनिब्रूयितानृतून-

त्यवाहयदनङ्गवाहितः ॥ ४७ ॥

Thus, the king, enjoying the pleasures of senses and averse from duties of his kingiy office, and swayed by passion, passed the seasons, declared by their individual signs. (47)

तं प्रमत्तमपि न प्रभावतः

शेकुराक्रमितुमन्यपार्थिवाः ।

आमयस्तु रतिरागसम्भवो

दक्षशाप इव चन्द्रमक्षिणोत् ॥ ४८ ॥

Other kings dare not invade his kingdom though enslaved by vices, but the disease caused by his excessive addiction to pleasures of love, attacked him, as did Dakṣa's curse, the moon. (48)

दृष्टदोषमपि तन्न सोऽत्यज-

त्सङ्गवस्तु भिषजामनाश्रवः ।

स्वादुभिस्तु विषयैर्हृतस्ततो

दुःखमिन्द्रियगणो निवार्यते ॥ ४९ ॥

Not minding his physicians, he did not give up objects of enjoyment, even though their bad effects were clearly seen by him. The senses seduced by sensual objects, are, with difficulty, withdrawn therefrom. (49)

तस्य पाण्डुवदनाल्पभूषणा

सावलम्बगमना मृदुस्वना ।

राजयक्ष्मपरिहानिराययौ

कामयानसमवस्थया तुलाम् ॥ ५० ॥

His body wasting through consumption with its pale face, and scanty ornaments, walking with another's help, and with its soft voice, assumed semblance with one, who is love-lorn. (50)

व्योम पश्चिमकलास्थितेन्दु वा

पङ्क्त्येषसिव धर्मपत्न्यलम् ।

राज्ञि तत्कुलमभूत्क्षयातुरे

वामनार्चिरिव दीपभाजनम् ॥ ५१ ॥

When the king was suffering from the disease of consumption, his family was like the sky where the moon rested on its last

digit or like a pond in summer, with only mud remaining, or like the receptacle of a lamp, with but a short flame. (51)

वाढमेषु दिवसेषु पार्थिवः

कर्म साधयति पुत्रजन्मने ।

इत्यर्वाशितरजोऽस्य मन्त्रिणः

शश्वद्भुरघशङ्किनीः प्रजाः ॥ ५२ ॥

Surcly during all these days the king is observing religious vows, calculated to secure progeny; thus the counsellors, seeking to conceal his ailment, constantly assured his subjects, who apprehended disaster. (52)

स त्वनेकश्रनितासखोऽपि स-

न्पावनीयनवलोक्य सन्ततिम् ।

वद्ययत्नपरिभाविनं गदं

न प्रदीप इव वायुमत्यगात् ॥ ५३ ॥

Although he had many wives, yet not getting any issues that could redeem his manes, he could not overcome the disease which frustrated the efforts of his physicians, as a lamp cannot overcome the force of the wind. (53)

तं गृहोपवन एव सङ्गताः

पश्चिमक्रतुविदा पुरोवता ।

रोगशान्तिमपदिश्य मन्त्रिणः

संभूते निखिनि गढमादधुः ॥ ५४ ॥

His ministers in consultation with the chaplain who was adept in the knowledge of funeral rites, coming together, under the pretext of allaying his disease, secretly placed him on the blazing funeral pyre in the palace-garden. (54)

तः कृतप्रकृतिमुख्यसंग्रहै-

राशु तस्य सहधर्मचारिणी ।

साधु दृष्टशुभगर्भलक्षणा

प्रत्यपद्यत नराधिपश्रियम् ॥ ५५ ॥

They, who called together the leaders of his subjects, bestowed on his queen, who was manifestly enciente, the royal office. (55)

तस्यास्तथाविधनरेन्द्रविपत्तिशोका-

दुष्णैर्विलोचनजलैः प्रथमाभितप्तः ।

निर्वापितः कनककुम्भमुखोज्जितेन

वंशाभिषेकविधिना शिशिरेण गर्भः ॥ ५६ ॥

Her foetus, which was heated by her hot tears caused by grief at that kind of king's decease, was cooled by the cool waters of her coronation, poured from golden jars according to the family tradition. (56)

तं भावार्थं प्रसवसमयाकाङ्क्षिणीनां प्रजाना-

मन्तगूढं क्षितिः नभोजमुष्टि दधाना ।

मौलैः सार्धं स्थविरसचिवैर्हमसिंहासनस्था

राज्ञी राज्यं विधिवदशिषद्भर्तु रव्याहताज्ञा ॥ ५७ ॥

Bearing that foetus, concealed, as the earth does the handful of seeds sown in its interior beds in Śrāvaṇa, for the prosperity of the subjects who ardently awaited her delivery, the queen, seated as she was on a golden throne, with her orders never disobeyed, ruled over the kingdom of her husband, with the help of experienced old ministers. (57)

Notes

रघुवंशम्—रघूणां वंशः रघुवंशः, तमधिकृत्य कृतं काव्यं रघुवंशम्— A poem composed by the poet, having for his subject the race of kings known after its pre-eminent king Raghu. We get this form, in accordance with Pāṇini's अधिकृत्य कृते ग्रन्थे। IV. 3. 89, coupled with Vārtika लुबाध्यायिकाम्यो बहुलम्, which provides for the elimination of the Taddhita affix. The poet Kālidāsa has thought fit to name this work after the distinguished scion of the Solar race, viz. रघु whose exploits including his world-conquest have been described in the third and fourth canto of this poem.

1. Construe: वागर्थौ इव सम्पृक्तौ जगतः पितरो पार्वतीपरमेश्वरौ वागर्थप्रतिपत्तये (अहं) वन्दे ।

वागर्थौ इव—Like word and its meaning, or speech and its import. The union of Pārvatī and Śiva in one body is likened to the inseparable or the indissoluble character of a word and its connotation. The Mīmāṃsakas have held that the relation existing between an idea and its expressive word is of a permanent nature. Like the imperceptible and eternal blending of these two, viz., the sound and the sense, is the unification of the bodies of Pārvatī and Śiva, Pārvatī treasuring in herself the whole body of words, while Śiva has in him the accumulated thought. Cf. तमर्थमिव चारत्या सुतया योक्तुमर्हसि । कु० VI, 79, For the unified body of Śiva and Pārvatī, Cf. कान्तासंमिश्रदेहोऽप्य-

विषयमनसां यः पुरस्ताद्वतीनाम् । मा. I. 1. रुद्रेणैदमुमाकृतव्यतिकरे स्वाङ्गे विभक्तं द्विधा । *ibid.* I. 4. वागर्थविच is to be treated as one word, being a compound of the केवल or the सुप्सुप् type, according to the वार्तिक, इवेन समासो विभक्त्यलोपश्च । सम्पृक्तौ—United, blended. सम्पृक्त is a P. P. of the root पृच् with सम्. पितरौ—माता च पिता च पितरौ a द्वन्द्व compound of the एकशेष type which retains one of the two words forming this compound. Cf. the Sūtra of Pāṇini पित्ता मात्रा and the वृत्ति on it: मात्रा सहोक्तौ पिता वा शिष्यते । the other forms of this compound being मातापितरौ and मातरपितरौ, the parents of this world. Pārvatī and Śiva are looked up to as the mother and the father of this universe, thus suggesting, besides their kindly attitude and affectionate nature towards the creatures, their power of helping men in realising their cherished desires. Cf. एतेन शर्वशिवयोः सर्वजगज्जनकतया वैशिष्ट्यमिष्टार्थप्रदानशक्तिः परमकारुणिकत्वं च सूच्यते । पार्वती-परमेश्वरौ—पार्वती or the daughter of पर्वत i.e. mountain Himālaya, and परमेश्वर or the Supreme Divinity. परमेश्वर or महेश्वर is an epithet of god Śiva. Cf. महेश्वरस्त्यम्बक एव नापरः रघु० III. 49. The compound gives precedence to पार्वती, because the word has fewer syllables, and a feeling of deference and devotion is intended to be suggested thereby. Cf. मल्लि०—मातुरभ्यर्हितत्वादल्पाक्षरत्वाच्च पार्वतीशब्दस्य पूर्वनिपातः । Some commentators like विजयगणि, सुमतिविजय and others, in their devotional zeal for god Viṣṇu, dissolve this in a fanciful manner thus :—पार्वतीं पाति रक्षतीति पार्वतीपो रुद्रः । रमाया लक्ष्म्या ईश्वरो रमेश्वरः—पार्वतीपश्च रमेश्वरश्च पार्वतीप-रमेश्वरौ तौ हरि-हरो यद्वा पार्वतीं पिपति पालयतीति पार्वतीपरः । मायाः पद्माया ईश्वरो मेश्वरो विष्णुस्ती वन्दे इत्यस्मिन् पक्षे वागर्थविवेत्युपमाया भिन्नलिङ्गत्वं न दोषाय । 'न लिङ्गवचने भिन्ने' इत्यादि । वागर्थप्रतिपत्तये—For the correct understanding of words and their senses. प्रतिपत्ति means सम्यग्ज्ञान or right understanding. मल्लिनाथ notes another auspicious characteristic of this benedictory stanza, viz., the use of मगण which requires all the three constituent syllables to be prosodially long, and which with the Earth as its presiding deity suggests the attainment of bliss. He also discusses the propriety of this benediction with which a

Mahākāvya like this poem should open; because such a prayer, besides conforming to the established practice of the learned who would always commence every undertaking with a devotional appeal to the Divinity, is calculated to ensure unhampered successful end, by reason of the merit with which it credits the poet. For an imitation of this verse, cf. प्रभाकाविव सम्पृक्तौ भवभीति-निवृत्तये । रक्षितारौ त्रिजगतां लक्ष्मीनारायणौ भजे ॥ दिव्य० I. 1.

2. Construe : सूर्यप्रभवः वंशः क्व, अल्पविषया च मे मतिः क्व । (अहं) दुस्तरं सागरं मोहात् उडुपेन तितीर्षुरस्मि ।

The particles क्व-क्व indicate great incongruity or disparity between two things. द्वौ क्वशब्दौ महदन्तरं सूचयतः । The poet implies that vast and varied in exploits as the Solar dynasty is, his meagre poetic genius is ill suited to cope with this gigantic task of describing this race in verse; that, therefore, between the two, viz. the Solar race and his genius, there is such a great disparity. For an idiomatic use of these particles, compare a similar Marathi expression—कोठें इंद्राचा ऐरावत व कोठें शामभट्टाची तट्टाणी. सूर्यप्रभवः—सूर्यः प्रभवः कारणं यस्य सः— With the Sun as its place of origin, descended from the Sun. अल्पविषया—Whose range or scope is limited in its grasp; having a restricted sphere of comprehension, not being highsoaring enough. मोहात्—अज्ञानात्—Through ignorance or folly. उडुपेन—By means of a small boat or a raft. Cf. मल्लि० उडुपेन प्लवेन । अथवा चर्गाविनद्धेन यानपात्रेण । “उडु (Cf. उद्, उदन् and Latin Udus, moist, wet) seems to have originally meant ‘water,’; hence उडुप ‘anything that protects on water’ (उडुनो जलात्पातीति उडुपं), a boat generally, then a small raft. उडुप also means the moon, and further, उडुप means a star, of which the moon is the lord (उडुप). The derivation of the latter sense

from the resemblance the half-moon would bear to the form of a boat is perhaps not very convincing.”—Pandit. Cf. केनोडुपेन परलोकनदीं तरिष्ये । मृच्छ० VIII. 23. तितीर्षुः—तरीतुमिच्छुः—A desiderative noun from the root तृ, desirous of crossing. This is a fine example of the figure of speech निदर्शना, defined by मम्मट as ‘‘अभवन्वस्तुसम्बन्ध उपमापरिकल्पकः ।’’ ‘‘An impossible connection between two things resolving itself into a comparison.’’ The presumptuous undertaking of the description of this Solar race by a man of limited poetical merit is to be compared to the foolish attempt of crossing the vast ocean by means of a fragile raft. Cf. क्व दिव्यसूरिचरितं क्व च मे मन्दशेमुषी । नियन्तुकामोऽस्मि गजं साहस-
द्विसतन्तुना ॥ दिव्य. I. 2.

3. Construe : मन्दः (अपि) कवियशःप्रार्थी (अहं) प्रांशुलभ्ये-फले लोभात् उद्बाहुः वामनः इव उपहास्यतां गमिष्यामि ।

कवियशःप्रार्थी—Seeking the fame of poets like वाल्मीकि and others. Among the poets who have described the Solar race mention is made, besides वाल्मीकि, of the sage च्यवन. Cf. वाल्मीकिनादश्च ससर्ज पद्मं जग्रन्थ यन्न च्यवनो महर्षिः । चिकित्सितं यच्च चकार, नात्रिः पश्चात् तदात्रेयम्भिर्जगाद ॥ बुद्ध० I. 48. प्रांशुलभ्ये—which can be obtained or reached by the tall (प्रांशु). Cf. शालप्रांशुर्महामुजः । *ibid* I. 13. उद्बाहुः—With hands stretched up. उच्छ्रितौ बाहू यस्य सः । वामनः—A short man, a dwarf. उपहास्यतां गमिष्यामि—I shall be an object of laughter or a butt of ridicule. The poet, in his endeavour to gain the glory of eminent poets in spite of his dullwittedness, compares himself to a dwarf who has raised his hands to get a fruit situated high above his head, who thus exposes himself to the derision of the people by this vain effort of his.

4. Construe : अथवा पूर्वसूरिभिः कृतवाग्द्वारे अस्मिन् वंशे वज्रसमुत्कीर्णो मणौ सूत्रस्य इव मे गतिः अस्ति ।

पूर्वसूरिभिः—By former poets ((सूरि) like वाल्मीकि, च्यवन, and the writers of Purāṇas. कृतवाग्द्वारे—कृतं वाक् एव द्वारं यस्य तस्मिन् (वंशे)—In this wherein entrance has been effected in the form of its descriptions by earlier poets. वज्रसमुत्कीर्णे—Penetrated or perforated by a diamond; वज्र is a steel instrument pointed with a diamond pin, by means of which precious stones are bored. The poet implies that great as the task is, on a second thought, it appears to be fairly easy, especially in view of the earlier spade-work of poets like Vā'mīki; they have already broken the ice, and opened the door-way for him, and his access is, therefore, rendered smooth and easy, like that of a thread which can with no difficulty be woven into a gem when it has already been perforated by a diamond-pin.

5-9. Construe : सः अहम् आजन्म तनुत्यजां रघूणाम् अन्वयं तनुवाप्ति-
भवः अपि सन् वक्षे । तद्गुणैः (एव) कर्णम् आगत्य (अहं) चापलाय प्रचोदितः ।

5. सोऽहम्—Such as I am, viz. although dull-witted, yet being greatly helped in my task by these poets. आजन्मशुद्धानाम्—Stainless and pure since their very birth, purity being due to the performance of all sacred rites enjoined upon a householder, since the conception of a child, his birth and onwards. आफलोदयकर्मणाम्—आ फलोदयं कर्म येषाम्—who worked and worked until success was seen in their undertaking. आ. . . क्षितीशानाम्—who were the lords of the earth extending up to the oceans (in all the four directions.) आ. . . वर्त्मनाम्—आनाकं रथवर्त्मं येषां तेषाम्—The way of whose chariots reached unhindered as high as the gates of heaven; who could move in their chariots even in the heaven, (as comrades in peace and war of Indra). नाकः—Heaven. न अकं (sin or misery) यद् सः। Cf. गतिविजघ्ने नहि तद्व्यस्य *ibid.* V. 27.

6. यथा.... ताम्नीनाम्—Who would be duly offering oblations to the sacrificial fires. The विधि referred to is an injunction of Manu; Cf. अग्निहोत्रं न जुहुयादाद्यन्ते द्युनिशोः सदा । दर्शने चार्धमासान्ते पौर्णमासेन चैव हि ॥ मनु० IV. 25. It may also mean the elaborate ritual with which a sacrifice, to be effective, has to be performed. Cf. वहति विधिहुतं या हविः । शा० I. 1. यथा.... धिनाम्—यथाकामम् अर्चिताः अर्थिनः यैः तेषाम्—who would worship and honour the supplicants (अर्थिनः) with gifts of what and how much they desired. The episode of कौत्स the pupil of वसन्तनु, told in the fifth canto, is an illustration of this fine trait of the Raghu kings. यथा... दण्डानाम्—who meted out punishment to the offenders, in proportion to their guilt. यथा... प्रबोधिनाम्—who were always awake in the morning from their sleep, at the proper time viz. the ब्राह्म Muhūrta. Cf. प्रातःकालो ब्राह्मो मुहूर्तः । तमनतिक्रम्य प्रबोधो निद्राराहित्यं येषां तेषाम् । चारित्र्यवर्धना.

7. त्यागाय—दानाय. For the purpose of giving as gifts to worthy recipients. संभृतार्थानाम्—Who accumulated or collected wealth. मितभाषिणाम्—मितं भाषन्ते तच्छीलमेषाम्—who were always in the habit (well-balanced and) measured of speaking in words; a talkative fellow is most often far from the truth in his assertions. विजिगीषुः—विजेतुमिच्छुः—Desirous of conquests. A Desiderative noun from the root जि 'to conquer.' गृहमेधिनाम् गृहैः दारैः मेघन्ते संगच्छन्ते इति गृहमेधिनः । who married and sought the company of their wives, for the sake of an offspring (प्रजायै) that would continue their line, and not for sensual pleasures. Pandit looks with suspicion on the derivation of this expression as given by मल्लिनाथ. He remarks 'गृहमेधिन् means here simply the same as गृहस्थाश्रमिन्. The etymology of the word as given by our commentator is purely imaginary. He was perhaps thinking of the words मिथुन, मिथः etc., when he thought मेघन्ते means संगच्छन्ते-

मेघ is simply derived from मिम् or मेघ 'to kill or strike' and means a sacrifice. गृहमेघ, a kind of sacrifice to be performed in a house i.e. by a house-holder, and गृहमेघिन् is he who performs a गृहमेघ, that is a house-holder or a married man, in contradistinction to a ब्रह्मचारिन् who does not perform such a ceremony.' This is not exactly the correct view however. The root मेघ् has been noted in the धातुपाठ in the sense of 'uniting, mating, associating.' Cf. मेघ् मेघाहिसनयोः । यान्ताविति स्वामी । यान्ताविति न्यासः । मेघ् संगमे च । Besides, almost all the commentators note such a derivation for this word. Cf. गृहमेघो विवाहो विद्यते येषां ते गृहमेघिनस्तेषाम् ।

8. विषयैषिणाम्—विषयम् इच्छन्तीति तेषाम् । who sought pleasures of the senses. वार्धके—In old age. वार्धकम्—An abstract noun from वृद्ध. मुनिवृत्तिनाम्—मुनीनां वृत्तिरिव वृत्तिर्येषाम्—Who conduct themselves like ascetics. योगेन—By Yogic meditation or contemplation of the Supreme Divinity. योग is a technical term from the Yoga philosophy, and it means 'Deep and abstract meditation, concentration, of the mind which is withdrawn from all its distracting outside activities and is merged in the contemplation of the Supreme Spirit.' It is defined as चित्तवृत्तिनिरोध. curbing of all mental functions.' Cf. सती सती योगविसृष्टदेहा तां जन्मते शैलवधूं प्रपेदे । कुमा० I. 21. The four epithets in this verse refer to the four Āśramas or stages of life in the case of a twice-born, along with the duties fixed for them. They are : ब्रह्मचर्यं or student-ship, गार्हस्थ्य—a house-holder's life, वानप्रस्थ—Asceticism and संन्यास—the life of a monk.

9. अन्वयम्—Lit. 'a connection,' i.e. a connected line; a line of descendants; generally race. तनुवाक्विभवः—तनुः वाक्: विभवः यस्य सः—Possessed of a meagre wealth of speech; having scanty powers

of expression. चापलाय—To this venture. सद्गुणैः...प्रचोदितः—I am goaded on to this rash venture by the merits of these kings which reached my ears and impelled me to this undertaking.' The poet means that in spite of his reluctance to undertake this heavy responsibility, he found that he was helpless and could not resist the persuasive attempts of these kings' merits, which, coming to his ears, whispered their proposal to him to immortalise them in poetry, and thus he was practically forced into this thoughtless effort. Cf. चारित्रवर्धन—अन्योऽपि चापलं कर्तुं कर्णमागत्य प्रेरयति । The stanzas 5 to 9, giving one sentence form a कुलक, which is thus defined :—द्वाभ्यां युग्ममिति प्रोक्तं त्रिभिः श्लोकैर्विशेषकम् । कलापकं चतुर्भिः स्यात् तदूर्ध्वं कुलकं स्मृतम् ॥

10. Construe : सदः... हेतवः सन्तः तं श्रोतुमर्हन्ति । हेमनः हि विशुद्धिः अपि वा श्यामिका अग्नौ संलक्ष्यते ।

सदः... हेतवः—Who are the cause or the source of distinction (व्यक्ति) between the good and the bad; who alone discriminate between the right and the wrong. श्यामिका—The alloy, impurity. For the same idea, cf. उपदेशं विदुः शुद्धं सन्तस्तमुपदेशिनः । श्यामायते न युष्मासु यः काञ्चनमिवाग्निषु ॥ मा० II. 10.

11. वैवस्वतः मनुः—The word is a sort of a title or an epithet referring to the fourteen successive progenitors of first sovereigns of the earth. They are : 1 स्वायंभुव, 2 स्वरोचिष, 3 औत्तमि, 4 तामस, 5 रैवत, 6 चाक्षुष, 7 वैवस्वत, 8 सार्वणि, 9 दक्षसार्वणि, 10 ब्रह्मसार्वणि, 11 धर्मसार्वणि, 12 रुद्रसार्वणि, 13 रौच्य-देव-सार्वणि and 14 इन्द्रसार्वणि. The मनु mentioned in this verse is the seventh in order, and is supposed to be born from the sun (विवस्वत्), and hence called वैवस्वत मनु. He is regarded as the progenitor of the present race

of living beings and was saved from the great flood by Viṣṇu in the form of a fish. He is also regarded as the founder of the solar race of kings who ruled at Ayodhyā. His daughter Ilā married Budha, son of the Moon, and thus the two great solar and lunar races were united. मनीषिन्—A wise man. महीक्षित्—The lord of the earth; a king. प्रणवः—The sacred syllable Om—which stands at the beginning as also at the end of every Vedic hymn, and is to be chanted first. प्र before and नु to praise. 'According to some account, the mystic प्रणव was the source of all the Vedas. Cf. ब्रह्मणः प्रणवं कुर्यादादावन्ते च सर्वदा । स्रवत्यनोङ्कृतं पूर्वं परस्ताच्च विशीर्यते ॥ मनु० प्रणवः सर्ववेदेषु । छन्दसाम्—छन्दस् here means the Vedas, or the sacred text of the Vedic hymns. Cf. स च कुलपतिराद्यश्छन्दसां यः प्रयोक्ता । उत्तर० III. 48.

12. Construe : शुद्धिमति तदन्वये शुद्धिमत्तरः दिलीप इति राजेन्दुः क्षीरनिधौ इन्दुः इव प्रसूतः ।

शुद्धिमत्तरः—Purer. A comparative form from शुद्धिम्, राजेन्दुः—राजा इन्दुः इव—A moon-like king (दिलीप). इन्दुः क्षीरनिधौ—The simile refers to the mythological episode of churning the क्षीरसागर or the Milky Ocean by the gods and demons for obtaining nectar. They used the mountain मन्दर as the churning-rod and the serpent-king as the rope. Fourteen gems were rescued from the ocean's depths, among which was the bright moon.

13. Construe : (दिलीपः) व्यूढोरस्कः वृषस्कन्धः शालप्रांशुः महाभुजः आत्मकर्मक्षमं देहं क्षात्रः धर्मः इव आश्रितः ।

व्यूढोरस्कः—Having a broad or expansive (व्यूढ—p. p. of (वि+वृह.) chest. शालप्रांशुः—Tall like the Śāla tree. महाबाहुः—Having long arms, stretching upto the knees. आत्म...क्षमं—Fitted for the dis-

charge of duties of his own i.e. of a warrior. धातो धर्मः—The presiding Divinity of Heroism. The idea is that king Dilipa was, as it were, the divine personification of the warrior's duty, and had therefore assumed such a human form as was eminently suited to the performance of exploits which he would be called upon to achieve to serve as a model for a typical Kṣatriya.

14. Construe : सर्वा. . . सारेण सर्वं. . . . भाविना सर्वोन्नतेन आत्मना मेरुखि उर्वी कान्तवा स्थितः ।

सर्वातिरिक्तसारेण—By him whose strength (सार) exceeded or surpassed the strength of all others. सर्वतेजोभिर्भाविना—who, with his majestic splendour (तेजस्) overpowered all. If we dissolve the compound as सर्वाणि तेजांसि अभिभवति सः—तेन, then it would mean 'who overpowered all other luminaries (by his splendour).' सर्वोन्नतेन—Loftier than all, towering over all by his eminence. उर्वी कान्तवा मेरुखि स्थितः—He stood above all, having conquered the whole earth, like the all-surpassing mountain मेरु, which stretches itself (कान्तवा) from one end of the earth to the other, which by its golden lustre, outshines all other objects, and which is the tallest among all mountains. The mountain मेरु, as the Purāṇas tell us, forms the central point of the earth, and all the planets are supposed to revolve round it. It is made of gold and is 84000 Yojanas in height.

15. Construe : (दिलीपः) आकार. . . प्रज्ञः प्रज्ञया सदृशागमः आगमे सदृशात्मन्. . . दयः ।

आगमः—Acquisition; wisdom, knowledge. आरम्भः—An undertaking, deed. आरम्भसदृशोदयः—Success arising (उदय) in his undertaking was as distinguished as the undertaking itself. A fine

instance of रत्नोपमा in which an उपमेय of the preceding simile becomes an उपमान of the succeeding.

16. Construe : भीमकान्तैः नृपगुणैः स (दिलीपः) उपजीविनां यादोरत्नैः अर्णवः इव अधृष्यः च अभिगम्यः च बभूव ।

भीमकान्तैः नृपगुणैः—By his kingly qualities, some of which were awe-inspiring (भीम), while some were gentle and amiable (कान्त) and thus created confidence. अधृष्यश्चाभिगम्यश्च—If he was felt unassailable or unapproachable (अधृष्य) by reason of his fierce qualities, which kept people at a distance, the soft and gentle traits in nature gave confidence to them who regarded him at the same time as worth approaching (अभिगम्य). In his nature, there was a happy blending of sternness and gentleness; चारित्र्यवर्धन mentions these qualities thus :— तेजो बलं सत्त्ववत्ता प्रभवं प्राप्तकालता । अधृष्यस्य गुणानेतामृपस्य मुनयो विदुः ॥ And also, कुलं शीलं दया दानं धर्मः सत्यं कृतज्ञता । तूष्मादर्शित्वमुत्साह औचित्यं स्थूललक्षता । विनीतता घासिकता गुणाश्चैवाभिगामिनाः ॥ इति कामन्दकः । यादस्. n. Any large aquatic animal, a sea-monster. Cf. मरुणो यादसामहम् । भग० X. 29. The king is compared to the ocean which is also dreaded for its monsters, and yet approached for its hidden treasure of precious gems. Cf. न च न परिचितो न चाप्यगम्य-श्चकितमुपैमि तथापि पार्श्वमस्य । सलिलनिधिरिव प्रतिक्षणं मे भवति स एव नवो नवोऽयमरुणोः ॥ माल० I. 11.

17. Construe : नियन्तुः तस्य नेमिवृत्तयः प्रजाः आ मनोः क्षुण्णाद् वर्त्मनः रेखामात्रम् अपि न व्यतीयुः ।

नियन्तुः—Gen. sing. of नियन्तु—one who controls or governs; the idea of a charioteer is also expressed by the word. नेमिवृत्तयः—Behaving like the rim (नेमि) of a wheel which never leaves the beaten track. क्षुण्णात् वर्त्मनः The trodden path. क्षुण्ण-p. p. of क्षुद्-रेखामात्रमपि—Even so much as a line (रेखा) for its measure. व्यतीयुः—Perfect III plural of इ 'to go' with वि and अति, transgressed, went astray, deflected.

18. Construe: सः प्रजानां भूत्यर्थम् एव ताभ्यः बलिम् अग्रहीत् । रविः हि सहस्रगुणम् उत्सृष्टुं रसम् आदत्ते ।

भूत्यर्थम्—For the sake of prosperity (भूति); the subjects could be prosperous, because the king performed sacrifices with the revenue collected from them, and the gods thus gratified sent down showers of rain, which gave them plenty of corn and other resources. Cf. एतेन किमुक्तं—स प्रजाम्यो गृहीतेन करेण यज्ञादिकं ततान तेन तुष्टैरिन्द्रादिभिर्बृष्टिस्तयात्रं तेन प्रजापुष्टिरिति परम्परया बलेर्भूत्यर्थता । चारित्रवर्धन. We might, however, imagine that the king utilised this revenue for public welfare directly, by providing for them all possible amenities of life. बलिम्—Tax, revenue. सहस्रगुणम्—A thousand times a thousand-fold. गुण means here, 'Repetition, multiplication' denoting 'fold or times.' रसम्—water. The simile refers to the popular belief that the Sun sucks the earth's moisture in summer and gives it back in the form of showers in the rainy season. Cf. सूर्यो जनानि ग्रीष्मे गृहीत्वा वर्षासु वर्षतीत्यागमः ।

19. Construe : तस्य सेना परिच्छदः (एव) । अर्थस्य साधनं द्वयम् एव । शास्त्रेषु अकुण्ठिता बुद्धिः धनुषि आतता मौर्वी च ।

परिच्छदः—External appendage, paraphernalia. अकुण्ठिता—Not blunted, unobstructed. मौर्वी The bow-string made of Murvā grass. आतता—extended, stretched; p. p. of आ+तन्. The poet means that the king did not stand in need of his army to gain his aims and objects, which were easily accomplished by him either by personal heroism or by his knowledge of the tactics taught by the Śāstras.

20. Construe : संवृतमन्त्रस्य गूढाकारेङ्गितस्य तस्य प्रारम्भाः प्राक्तनाः संस्काराः इव फलानुमेयाः (आसन्) ।

संवृतमन्त्रस्य — who guarded his secret talks or consultations (मन्त्र) with his ministers. गूढाकारेङ्गितस्य — whose
CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

gestures and form were inscrutable. The difference, it would seem, between आकार and रङ्गित is that the former is physical, the latter mental. Cf. मवानपि संवृताकारमास्ताम् । विक्रमो० III. 11. 71. संस्काराः etc. The good or bad actions we do in our life leave their impressions on us; and they determine the course of our present existence. So from what we enjoy or suffer in this life, we infer the existence of impressions of the good or bad actions of a former existence.

21. Construe: (सः) अत्रस्तः (सन्) आत्मानं जुगोप अनातुरः (एव च) धर्मं भेजे । सः अगृध्नुः अर्थम् आददे असक्तः (च) सुखमन्वभूत् ।

अत्रस्तः—Fearless, immune from any danger. आत्मानम्-शरीरम् । आत्मन् is used here in the sense of 'Body.' He guarded his body, not because he was compelled to do so because of any bodily ailment but only for the practice of his regal duties. Cf. also शरीरमाद्यं खलु धर्मसाधनम् । कुमार० V. 33. अनातुरः—Free from diseases : Healthy. धर्म—Virtue or duty; he was regular in his habits and observed all the religious practices though he enjoyed very sound health. Generally when a man is afflicted by some disease, then alone he tries to be religious and regular. Cf. रोगी च देवतामक्तः । भेजे—Took recourse to. अगृध्नुः—Not greedy or covetous. अर्थ—here means the revenue or the duties which a king levies on his subjects. He collected the taxes but without feeling any sense of greed for the money. In fact it is one of the fourfold duties of a king to collect taxes. Cf. न्यायेनार्जनमर्थस्य रक्षणं वर्धनं तथा । सत्पात्रे प्रतिपत्तिश्च राजवृत्तं चतुर्विधम् ॥ असक्तः—unattached, without being addicted to them. He enjoyed pleasures but was never swayed away by them. He was never a prey to temptations. The danger lies not in the enjoyment of pleasures but in yielding to them and in being their crea-

ture. Cf. सेवेत विषयान् काले त्यक्त्वा तत्परतां वशी । सुखं हि फलमर्थस्य तन्निरोधे वृथा श्रियः ॥

22. Construe: ज्ञाने (सत्यपि) मौनं शक्तौ क्षमा त्यागे (च) श्लाघाविपर्ययः । तस्य गुणा गुणानुबन्धित्वात् सप्रसवा इव (अभूवन्) ।

ज्ञाने etc. Here we are told that दिलीप was a repository of qualities that are by their very nature exclusive. Erudite as he was he never allowed his knowledge to burst out. He could reserve his judgment until it was solicited. Malli. restricts ज्ञान to परवृत्तान्तज्ञान only, i.e. knowledge regarding the secret doings or intrigues of others. क्षमा शक्तौ etc. Cf. चाणक्य—‘शक्तानां भूषणं क्षमा ।’. Cf. also Shakespeare. ‘The rarer action lies in virtue than in vengeance.’ त्याग—Munificence, liberality. श्लाघा आत्मविकल्थना—Self-praise; self-adulation. विपर्ययः—Absence. अनुबन्धित्वात्—Because of their being followed by; अनुबन्धिन् (adj.) Having in its train : Accompanied by. सप्रसवाः—Malli. सह प्रसवो येषां ते सप्रसवाः—सोदराः । Having a common source. It is better, however, to solve the compound as सदृशः प्रसवः येषां ते । just as brothers born of the same parentage might possess different dispositions similarly he possessed merits that generally dwelt apart. Cf. निसर्गभिन्नास्पदमेकसंस्थम् अस्मिन् द्वयं श्रीश्च सरस्वती च । etc. २० VI. 29.

23. Construe : विषयैः अनाकृष्टस्य विद्यानां (च) पारदृशवनः तस्य धर्मरतेः जरसा विना (अपि) वृद्धत्वम् आसीत् ,

विषयैः—By the pleasures of senses, viz. रूप, शब्द, रस, गन्ध and स्पर्श. अनाकृष्ट—lit. Not dragged away or carried away by. Not under the sway of. विद्यानाम्—Malli. वेदवेदाङ्गादीनाम्. Cf. आन्वीक्षिकी त्रयी वार्ता दण्डनीतिश्च शाश्वती । etc. (१) आन्वीक्षिकी—i.e. Logic and Metaphysics. (२) त्रयी—The three Vedas ऋक्, यजुस् and सामन्. (३) वार्ता—The practical arts like Agricul-

ture, Commerce etc. and ((४) दण्डनीति—The Science of Government or Politics. To this, Manu adds the 5th viz, आत्मविद्या or Philosophy. The general number, is however, stated to be fourteen—षडङ्गमिश्रिता वेदा धर्मशास्त्रं पुराणकम् । मीमांसा तर्कमपि च एता विद्यार्चतुर्दश ॥ पारदृश्वनः—पारं दृष्टवान् असौ पारदृश्वः तस्या One who has seen the other side of the shore or the other end. The suffix वन् is added to the root दृश् at the end of कृदन्ततत्पुरुष in the sense of the past tense and denotes the doer or agent. We get the word in Raghu. V. 24 श्रुतमारदृश्वः वृद्धत्वं जरसा विना—the वृद्धत्व here is ज्ञानवृद्धत्व or शीलवृद्धत्व and not the physical one; though quite young, still, so far as knowledge or character was concerned he was as experienced and scrupulous as a man advanced in age. The external marks of the 'Grabbed age' were however absent. Cf. Manu. न तेन वृद्धो भवति येनास्य पलितं शिरः । यो वै युवाप्यधीयानस्तं देवा स्थविरं विदुः ॥

24. Construe : प्रजानां विनयाधानात् रक्षणात् भरणात् अपि सः (एव) पिता । तासां पितरः केवलं जन्महेतवः (एव) ।

विनयाधानम्—Putting i. e. imparting or infusing good morals or discipline. विनय—शिक्षा. Good training or discipline. He did everything in fact that is expected of a father. The real parents of his subjects were only instrumental in procreating them. They were; for all practical purposes, 'state property.' The idea of protecting the subjects like one's own children is a very common one. Cf. प्रजाः प्रजाः स्वा इव तन्त्रयित्वा etc. शाकु V. 5.

25. Construe : दण्डयान् स्थित्यै दण्डयतः प्रसूतये परिणेतुः तस्य मनीषिणः अर्थकामौ अपि धर्मे आस्ताम् ।

दण्डयान्—दण्डं अर्हतीति दण्ड्यः । तान् । those that deserve to be chastised; culprits. स्थित्यै—for the sake of stability or order. For establishing law and order in his subjects:

स्थिति—stability, permanence or perpetuation. Cf. कन्यां कुलस्य स्थितये स्थितिज्ञः । कु० I. 18. and रघु० III. 27. प्रसूनये परिणेतुः—Of him, who married only for the sake of progeny: Cf. also प्रजायै गृहमेधिनाम् रघु० I. 7. The avowed object of all marital ties was to have issues and that, too, a male one—because otherwise the race would be extinct and the manes would get no offerings or पिंड. Cf. पुत्रप्रयोजना दाराः पुत्रः पिण्डप्रयोजनः । मनीषिन्—The wise one. Cf. माननीयो मनीषिणाम् । अर्थकामावपि etc. Malli. Even his attainment of the two viz. material prosperity and sensual enjoyments was so much in conformity with the moral code or धर्म that by attaining the first two he also accomplished the third. This does not of course mean that he only endeavoured for the first two and neglected the third; what the poet means is this—that generally in the case of ordinary people, once they are after अर्थ and काम they lose sight of धर्म and become mad only after them. While दिलीप concentrated more on धर्म and adjusted his other pursuits in a manner which only helped him in the attainment of धर्म.

26. Construe : सः (दिलीपः) यज्ञाय गां दुदोह मधवा (च) सस्याय दिवं (दुदोह) । (एवं) उभौ संपद्भिर्निमयेन भुवनद्वयं दधतुः ।

दुदोह—दुह, Milked, Drained. But just as in milking the cow a portion of milk is to be reserved for the calf similarly दिलीप also milked the earth of its resources, but did not drain away all of them completely. The milking refers to the करग्रहण—Taxation etc. गो—This word has various senses like cow, bull, speech etc. Here it means 'Earth' Cf. also रघु० V 26 where also it has the same sense गामात्तसारां रघुरप्यवेक्ष्य । or गामधास्यत् कथं नागो मृणालमृदुभिः फलैः । कु० VI. 68. मधवन्—An epithet of इन्द्र. विनिमय—Barter or exchange. By means of this mutual co-operation, they sustained both the

worlds. दधतुः—धा III. V. To support, to maintain. The king had to offer oblations in sacrifice to Indra and then alone the Lord of Waters was to be propitiated and sent down fertile showers over the earth. Cp. राजा त्वर्थान् समाहृत्य कुर्यादिन्द्रमहोत्सवम् । प्रीणितो मेघवाहस्तु महतीं वृष्टिमावहेत् ॥ We get references to this efficacy of sacrifices in many places. Cf. e. g. इष्टान् भोगान् हि वो देवा दास्यन्ते यज्ञभाविताः । भगवद्गीता. and तव भवतु विडौजाः प्राज्यवृष्टिः प्रजासु । त्वमपि विततयज्ञः स्वर्गिणः प्रीणयस्व etc. But there ought to be this give and take. The king must offer sacrifices and then alone he can expect the rains. The form दधतुः is P. though according to the Sūtra of Pāṇini 'कर्तरि कर्मव्यतिहारे' i. e. "In denoting the agent, when reciprocity of action is to be expressed, the affixes of the A. Pada are employed"—it should have been in the A. Pada. But this form can be justified by the Sūtra इतरेतरान्योन्योपपदाच्च- i. e. 'After the verbs which take the words 'इतरेतर' 'अन्योन्य' as an उपपद or qualifying dependent word, the A. Pada is not used though reciprocity of action is denoted.'

27. Construe : राजानः तस्य रक्षितुः यशः न अनुययुः किल । यत् तत्स्करता परस्वेभ्यः व्यावृत्ता (सती) श्रुतौ (यव) स्थिता ॥

Other monarchs could not of course imitate him, for the simple reason that there were no thieves in his kingdom from whom the subjects were to be protected. रक्षितुः—रक्षितृ—Guardian of the people. न अनुययुः किल—Did not indeed imitate. परस्वम्—Property belonging to others. There was absolute safety of personal property in his kingdom. व्यावृत्ता—वि + आ + वृत्—To turn away from. To refrain from. श्रुतौ स्थिता—Mall. वाचकशब्दे स्थिता—The word robbery only was heard, but never the action itself, i. e. the word तत्स्करता during his regime had lost its denotation—and so it

remained only a name. श्रुति—(1) Hearing, i.e. the word was only heard or (2) दण्ड-नीतिशास्त्र-Legal treatises.

28. शिष्टः (जनः) द्वेष्यः अपि आर्तस्थ यथा औषधं (तथा) तस्य संमतः (आसीत्) । दुष्टः (तु) प्रियः अपि उरगक्षता अङ्गुली इव त्याज्यः (आसीत्) ॥

शिष्टः—Trained, disciplined, virtuous or respectable. Cf. धर्मेणाधिगतो वैस्तु वेदः सपरिवृहयः । ते शिष्टा ब्राह्मणा ज्ञेयाः श्रुतिप्रत्यक्ष-हेतवः ॥ मनु० XII. 109. संमतः—Prized, honoured; i. e. he highly esteemed him etc. आर्त—diseased, sick person. Just as a sick person values bitter drugs though they are not very agreeable similarly he also honoured even his enemies if they possessed merits. उरगक्षता etc. Like a finger bitten by a cobra. Just as the finger has got to be sacrificed to save life, similarly, he cut away rogues and vile persons, however dear they might have been to him.

The reference here is to the practice resorted to by people when bitten by snakes. viz. cutting away of an artery or vein to let the blood pass, so that it should not circulate through the body. Cf. छेदो दंशस्य दाहो वा क्षतेर्वा रक्तमोक्षणम् । यतानि दष्टमात्राणामायुषः प्रतिपत्तयः ॥ मालविका० IV. 4. Just as this letting out of poisonous blood is in the end wholesome, similarly it is beneficial, nay necessary, for a king to remove those who simply feign friendship but are inwardly either hostile or whose actions are likely to bring him into disrepute.

29. Construe : वेधाः तं महाभूतसमाधिना नूनं विदधे । तथाहि तस्य सर्वे गुणाः परार्थैकफलाः आसन् ॥

वेधस्—m. Creator. महाभूतसमाधिना—By a combination or putting together of the Elements—which are five in number. Viz. पृथ्वी, अप, तेजस्, वायु and आकाश. दिलीप appeared to be so markedly different from other people that the poet

is led to think that the Creator must have created him not with the same material with which he fashioned other mortals but he must have verily utilised the elements to produce such an extraordinary personage. And we are given in the second line the similarity between the prince and the elements. परार्थैकफलाः—परस्य अर्थः परार्थः । परार्थः एव एकं फलं येषां ते परार्थैकफलाः—बहु० । (Qualities) whose sole fruit was for others i. e. just as the elements always work for the benefit of others and not for themselves, similarly दिलीप also used his qualities without any personal interest. Every action of his was calculated to enhance public good. The figure of speech used in the second line is called उत्प्रेक्षा—which consists in supposing the उपमेय and उपमान as similar to each other in some respects and in indicating, expressly or by implication, a probability of their identity based on such similarity: The उत्प्रेक्षा is introduced by words such as—मन्ये, शङ्के, भ्रुवं, प्रायः, नूनं and इव.

30. Construe. सः बेलावप्रवलयां परिखीकृतसागराम् अनन्यशासनां (च) उर्वीम् एकपुरीमिव शशात् ॥

Here we are told that the king found absolutely no difficulty in protecting an extensive territory : in fact he protected it as if it were only a single city. बेलावप्रवलया—वप्रं च यत् वलयं च वप्रवलयम् । बेला एव वप्रवलयानि (or वलयाः) यस्याः सा (उर्वी) बहु० । वलय—generally means bracelet or a girdle. Here it means 'A circle or circumference'. 'Having a circular rampart in the form of the shore or coast line.' बेला—उदधेः कूलम्—shore or coast-line. The significance here is that his territory extended right upto the coast-line. Cf. the expression समुद्ररशना उर्वी in शा० III. 17. परिखीकृतसागरा—परिखीकृताः सागरा यस्याः सा । which possessed trenches in the form of oceans. अपरिखाः परिखाः संपद्यमानाः कृताः परिखीकृताः । It is a श्वि

formation. 'अभूततद्भावे चिः' । परिखा—A moat or trench. अन्य-शासना-अविद्यमानम् अन्यस्य शासनं यस्याः सा । व० (The city) which was subject to no other rule : which came under the sway of no other monarch. He was the absolute or sovereign ruler : उर्वी—(from वृ V. A.)—The broad one—the wide one—i. e. the Earth. Cf. स्तोत्रमुर्वी प्रयाति—शा० I. 7. or जुगोष गोरूप-धरामिवोर्वीम-रघु० II. 3. शशास—Perf. 3rd per. sing. ruled : governed.

31. Construe : तस्य मगधवंशजा दाक्षिण्यरूढेन नाम्ना सुदक्षिणा इति (प्रसिद्धा) अध्वरस्य दक्षिणा इव पत्नी आसीत् ।

मगधवंशे जाता मगधवंशजा । Born in the family of Magadha kings. दाक्षिण्य-दक्षिण्यस्य भावः दाक्षिण्यम्—Courtesy. Polite or charming or winning manners. दाक्षिण्यं परच्छन्दानुवर्तनम् । दक्षिण also means right-hand and then दाक्षिण्य—Right-handed-skilled; Cf. Latin-Dexta, Dexter. रूढ—P. P. of रुह्, Commonly known; because current or widely known or circulated. The appellation सुदक्षिणा spread far and wide because of her extreme gentleness. Cf. क्षतात्किल त्रायत इत्युदग्रः क्षत्रस्य शब्दः भुवनेषु रूढः । रघु० II. 53. अध्वरः—यज्ञः । The word is variously derived—(1) न ध्वरा हिंसा यस्मिन् इति अध्वरः । Where there is no (sinful) हिंसा. It was believed by the मीमांसक that the offering of animals in sacrifices did not involve any injury to sentient beings; or (2) हिंसारहितः Free from molestation or interruption: 'Because it is essential for the proper sacrifice that it should be complete without any obstacles; or (3) अध्वानं रति-ददाति—इति अध्वरः—Leading to the right path i. e. Heaven; and lastly, (4) न ध्वरः—कुटिलः—अध्वरः—That which never proves to be crooked.' i. e. which always proves to be efficacious.—The first two etymologies are better. पत्नी—i. e. the सहधर्मचारिणी—Who alone had the right to practise religious duties with him. दक्षिणा—A gift or fee given to the Brāhmanas

at the completion of a sacrifice or any religious ceremony. It is regarded as the daughter of प्रजापति by name रुचि, and the wife of अश्वर or sacrifice personified.

“मगध was the ancient name of Southern Behar or that part of Behar which is to the south of the Ganges, between Bengal and the Karmanāśa, and watered by the lower Śoṇa and numerous other streams. It was once the seat of several most celebrated dynasties of ancient kings. It was also here that Jainism and Buddhism first took their origin. Pāṭaliputra, the ancient capital of Magadha, was situated near the confluence of the Śoṇa with the Ganges. मगध was also called as कीकट. The Jain and Buddhist literature mentions राजगृह as the capital of मगध.

32. Construe: वसुधाधिपः अवरोधे महति सत्यपि मनस्विन्या तया लक्ष्म्या च आत्मानं कलत्रवन्तं मेने ।

वसुधाधिपः—‘The owner, lord of the Earth.’ As Malli. points out, by this epithet it is implied that वसुधा also he regarded as his true wife. वसुधायाः अधिपः । अवरोधे etc. अवरोध means ‘Harem’ or (as here) ‘The wives of a king taken collectively.’ Though he had a large number of women in his harem... The locative अवरोधे can be taken to show ‘अनादर’ or disregard. We get the word अवरोध also in Raghu. IV. 68 and 87. मनस्विनी—High-minded. Magnanimous. Intelligent. प्रशस्तं मनः यस्याः सा । The affix विन् shows प्राशस्त्य or excellence here. कलत्र n. wife. Generally, however, the kings are mentioned as having two wives viz. their real wife or धर्मपत्नी and the Earth. But here लक्ष्मी has replaced Earth. But the use of the word वसुधाधिपः already includes वसुधा as one of the wives of दिलीप. Cf. वसुमत्या हि नृपाः कलत्रिणः रघु० VIII. 83. and परिग्रहवद्वत्वेऽपि द्वे प्रतिष्ठे कुलस्थ मे । समुद्ररशना चोर्वी सखी च युवयोरियम् ॥ शा० III. 19. मेने

मन् IV. A: Perfect 3rd per. sing. He considered himself as कलत्रवान्—possessed of wife, only because of सुदक्षिणा, लक्ष्मी and वसुधा. Polygamy was quite common in ancient India. We find a remnant of it even now amongst princes.

33. Construe : स (दिलीपः) आत्मानुरूपायां तस्यां (सुदक्षिणायां) आत्मजन्मसमुत्सुकः (सन्) विलम्बितफलैः मनोरथैः कालं निनाय ।

आत्मानुरूपायाम्—आत्मनः अनुरूपा । तस्याम् । Worthy of himself; suited to him. आत्मजन्मसमुत्सुकः—Anxious or eager to have a son. आत्मजन्मा—आत्मनः जन्म यस्य सः—पुत्रः or आत्मजः Born of oneself, तस्मिन् समुत्सुकः आत्मजन्मसमुत्सुकः । or आत्मनः जन्मनि समुत्सुकः Desirous of being born or taking birth in the womb of his wife. The theory is that a man himself is reborn in the form of a son: Cf. आत्मा वै पुत्रनामासि । The ऐतरेय उपनिषद् explains this theory at length. In fact the word जाया—a wife is explained etymologically as follows:—पतिर्भायां संप्रविश्य गर्भो भूत्वेह जायते । जायायास्तद्धि जायात्वं यदस्यां जायते पुनः ॥ मनुः० IX 8. Wife is called जाया because the husband is born of her again in the form of a son—which is his third birth, the second possibly being the thread ceremony when he is to be initiated into his studies. विलम्बितफलैः etc. 'whose fruit was long delayed'. He spent his days (heavily) because his cherished longings were too slow in being fulfilled. He was longing for the birth of a son for a long time but this longing had remained unfulfilled for an uncomfortably long period. कालं नी—To spend one's time; to pass the days.

34. Construe : तेन संतानार्थाय विधये स्त्रभुजादवतारिता जगतो गुर्वी धूः सचिवेषु निचिक्षिपे ॥

संतानार्थाय विधये—सन्तानः अर्थः यस्य सः—सन्तानार्थः तस्मै विधये । बहु० ।

For performing some religious rites which would enable
CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

him to get an issue. संतान—सं + तन् continuation of a line or race; Progeny—issue. अवतारिता—P.P. from the causal of अव + तृ. Lit. made to descend or rest on; then transferred or placed. गुर्वी धूः The great yoke, the heavy yoke (of administration of the whole world). गुर्वी—f. from गुरु adj. Heavy. धूः—Malli. भारः. The word धुर् f. Means 'Yoke' or Burden; and then figuratively—burden, responsibility, duty or task. The word is of frequent occurrence. 'भूयः स भूमेधुर्-माससञ्ज' रघु० II. 74. सचिवेषु निचिक्षिपे—Was entrusted to the ministers. Lit. (the yoke) was placed on the ministers. निचिक्षिपे—Perfect passive 3rd. per. sing of नि + क्षिप्.

35. Construe: अथ पुत्रकाम्यया तौ प्रयतौ दम्पती विधातारम अभ्यच्य गुरोः वसिष्ठस्य आश्रमं जग्मतुः ।

अथ has various senses. It is generally used in the beginning of works as a mark of मङ्गल or auspiciousness. Here it has the sense of आनन्तर्य—'Afterwards.' 'And then.' पुत्रकाम्यया—पुत्रेच्छया । With the desire of progeny. काम्या f. wish or desire. The word पुत्रकाम्या is derived from the Nom. Verb पुत्रकाम्यति—'He desires a son.' Cf. हितकाम्यया—wishing to do good. प्रयतौ—Malli. पूतौ—Purified, self-restrained; controlled. दम्पती—This is generally regarded as a compound word and solved as जाया च पतिश्च दम्पति । Husband and wife. The married couple. The other two expressions are जाया-पति and जम्पती—The compound being of the द्वन्द्व type. The word 'दम्' as also जम्—being substituted for जाया. But it is also possible to derive it from दम् + पतिः, दम् (in com.) दम्—a house (Cf. Latin-domus) and पति a lord. The word then would be दम्पतिः. But the singular form is never to be met with in classical Sanskrit. We meet with it, however, now and then in the Veda. Thus "सर्वासां (विशां) समानं दम्पति

मुजे" Rigveda I. 127. 8. दम्पति—Thus would only be the dual form of the compound word दम्पतिः—meaning 'the two masters or lords of the house viz. the husband and the wife. But Pāṇini and later grammarians explain that दम् and जम् are substituted (or stand for) the word जाया in the compounds दम्पती and जम्पती. The compound comes according to them under राजदन्तादि group. It means that in this particular group the order of words is reversed : i. e. the word which ought to stand first appears last. The word पति, for instance should have come first as the husband has always more importance than the wife. But here, we get the reverse order and hence it is to be classed under राजदन्तादि. विधातारम् अभ्यर्च्य—Having worshipped—paid homage to the Creator. विधाता or प्रजापति i. e. the God Brahman is propitiated by those who seek progeny and it is quite in the fitness of things inasmuch as He is the Supreme Creator of the whole universe. Cf. स खनु पुत्रार्थिभिरुपास्यते—इति मान्त्रिकाः । And then they repaired to the hermitage of their preceptor वसिष्ठ for practising further penance.

36. स्निग्धगम्भीरनिर्घोषम् एकं स्यन्दनम् आस्थितौ (जग्मतुः) प्रावृषेयं पयोवाहं विष्णुदैरावतौ इव ।

स्निग्धगम्भीरनिर्घोषम्—स्निग्धः गम्भीरश्च निर्घोषः यस्य सः तम् । (The chariot) that rolled on producing an agreeable and deep sound. स्यन्दनम्—a chariot. स्यन्द to move on quickly. निर्घोषः—sound. एकं स्यन्दनम्—Malli. notes—एकरथारोहणोक्त्या कार्यसिद्धिबीजं दम्पत्योरत्यन्तसौमनस्यं सूचयति । 'The mention of going in the same chariot indicates the excessive good will between the two which was so very necessary for the accomplishment of their desired object.' Generally Royalty would travel in separate chariots, but here it is because they are so much

of one mind that they prefer to travel together. प्रावृषेयम्—प्रावृषि भवः—तम् । तद्धित । पयोवाहः—“The carrier of waters, a cloud. A cloud in the rainy season विद्युदैरावती इव—देरावतः—The word is derived from इरावत्. Meaning ocean. Malli. इरावान् समुद्रः । तत्र भवः देरावनः—अभ्रमातङ्गः । And it is the name of the elephant of Indra. विद्युत् or lightning is called देरावती or wife of this elephant of Indra. Just as, therefore, this inseparable couple, viz. विद्युत् and देरावत, travels on the back of a cloud in the rainy season making a rumbling, deep, resounding and sonorous sound—similarly the king and his wife also travelled smoothly in that chariot.

37. Construe : आश्रमपीडा मा भूत् इति परिमेयपुरःसरौ । अनुभावविशेषात् तु सेनापरिवृतौ इव (स्थितौ) ॥

आश्रमपीडा मा भूत् इति—Lest they should inconvenience the inmates of the hermitage. मा भूत्—The prefix ‘अ’ of aorist is dropped after मा and then it has the sense of the imperative. Thus the form originally would be मा + अभूत्—मा भूत्—मा भवतु । परिमेयपुरःसरौ—परिमेयाः पुरःसराः ययोः तौ । With limited courtiers or servants. With a small retinue. परिमेय—परिमित—That which could be numbered, hence small. पुरःसरतीति पुरःसरः—A courtier, a herald. They purposely avoided an elaborate paraphernalia, because they were afraid of disturbing the sages in their daily routine. Cf. तपोवनवासिनामुपरोधो मा भूत् । अत्रैव रथं स्थापय यावदवतरामि । विनीतवेष्टेण प्रवेष्टन्यानि तपोवनानि नाम । शा० I. अनभावविशेषात्—Malli. तेजोविशेषात् । Because of his excellence of powers or peculiar lustre. He possessed such a peculiar grandeur or he had such a dignified and majestic bearing, that though the retinue was scanty still he appeared as if surrounded by a large army.

38. Construe : मुखस्पर्शैः शालनिर्यासगन्धिभिः पुष्परेखत्किरैः आधूत-वनराजिभिः वातैः सेव्यमानौ (स्थितौ) ॥

मुखस्पर्शैः (वातैः) By breezes that were agreeable to touch. मुखः स्पर्शः येषां ते । तैः । शालनिर्यासगन्धिभिः—(winds) charged with the fragrance of the exudations of शाल trees. निर्यासः—Exudation or oozing out of moisture of trees or plants. पुष्परेखत्किरैः—पुष्परेखनामुत्किराः—पुष्परेखत्किराः । उत्किरन्ति इति उत्किराः ।—wafting, scattering upwards. पुष्परेखु—The pollen of flowers. Flower-dust. The V.L. उत्करैः would mean 'winds loaded with a cluster of flower-dust.' आधूतवनराजिभिः—आधूता (i. e. ईषत् कम्पिता) वनराजिः यैः ते—तैः । Waving (gently) the groves of trees. It was a gentle breeze by which the trees were gently waved not a forcible gale. सेव्यमानौ—Being served, waited upon: even the winds were favourable to them and served them making their journey comfortable.

39. Construe : रथनेमिस्वनोन्मुखैः शिखण्डिभिः द्विधा भिन्नाः षड्जसंवादिनीः मनोभिरामाः केकाः शृण्वन्तौ (आस्थितौ) ।

रथनेमिस्वनोन्मुखैः—नेमिः *f.* The ring or felly of a wheel. तस्याः स्वनः तेन उन्मुखाः (शिखण्डिनः) तैः । स्वन *m.* sound. उन्मुखाः— with their heads raised up. उन्नमितं मुखं येषाम्—ते । The peacocks mistook the sound of the chariot for that of the thundering of clouds and so in great expectancy they lifted up their eyes upwards. शिखण्डिन्—*m.* A peacock. Lit. The tufted one—possessed of a crest. द्विधा भिन्नाः केकाः—The carolling (of peacocks) divided in twain. The expression द्विधा भिन्नाः is explained in two ways by commentators. Acc. to Dinkara it is 'स्त्रीपुंसमेदेन'—i. e. The warbling of the male and the female birds' Acc. to Malli. the केका, because of its conventional similarity with षड्ज, is also two-fold like the latter: the two divisions being 'गुह्य'—or distinct and विकृत

or indistinct. It is again further subdivided into two parts viz. च्युत or broken and अच्युत or unbroken. This explanation of course sounds more scientific. केकाः—The word is solved as 'के (मूर्ध्नि) कायन्ति (ध्वनन्ति) इति केकाः (मयूरवाच्यः) । It is an onomatopoeia—The sound echoing the sense. षड्जसंवादिनीः—Resembling or corresponding to the षड्ज note. षड्जेन संवादिनीः 'षड्ज is the first of the seven primary notes of the Indian gamut. The seven notes are—षड्ज, ऋषभ, गान्धार, मध्यम, पञ्चम, धैवत and निषाद । षड्ज is so named, because it is produced after coming into contact with six organs—षड्भ्यः स्थानेभ्यः जातः इति षड्जः । The six places are—नासाकण्ठमुरस्तालु जिह्वादन्ताश्च संस्पृशन् । षड्भ्यः संजायते यस्मान् तस्मात् षड्ज इति स्मृतः ॥ It is a poetic convention that the notes produced by a peacock answer the pitch of the षड्ज note Cf. षड्जं वदति मयूरः पुनः स्वरं ऋषभं जातको ब्रूते । etc. मनोभिरामाः charming or agreeable to the mind.

40. Construe : अदूरोज्झितवर्त्मसु स्थन्दनावद्धृष्टिषु मृगद्वन्द्वेषु परस्परान्वि-
सादृश्यं पश्यन्तौ ॥

अदूरोज्झितवर्त्मसु—(मृगद्वन्द्वेषु) —(In the pairs of deer) that left the path (of the chariot) only at close quarters. अदूरे उज्झितं वर्त्म यैः ते—तेषु । ordinarily the deer are the most timid animals and are scared away even by the slightest noise. But here, because they were confident of दिलीप or because they lived in the vicinity of the hermitage of the sage वसिष्ठ and hence were sure of being unmolested. That is why they left the road only when the chariot came very near. Cf. विश्वासोपगमादभिन्नगतयः शब्दं सहन्ते मृगाः । शा० I. खु० II. 11. स्थन्दनावद्धृष्टिषु—Whose gaze was fixed, rivetted on the chariot. Cf. also शा० I. 7. ग्रीवामङ्गाभिरामं मुहुरनुपतति स्थन्दने बद्धृष्टिः । and so the king and the queen found prototypes of each other's eyes in those deer. परस्परान्वि-सादृश्यम्—Semblance of

each other's eyes. Malli. notes मुदक्षिणा found likeness of the eyes of दिलीप in those of the male deer and दिलीप marked the likeness of the eyes of मुदक्षिणा in the female deer.

41. Construe : श्रेणीबन्धात् अस्तम्भां तोरणस्रजं वितन्वद्भिः कलनिर्हादैः सारसैः क्वचिन्नमिताननौ ॥

श्रेणीबन्धात्—Because of their formation in a line. The सरस birds are noted for their beautiful formations while sailing through the sky. Their groups are never disorderly. They appear to have a sort of discipline श्रेणी—a line. अस्तम्भा—Pillarless. Their flying groups were so like an archway that only the pillars were missing. तोरणस्रजं वितन्वद्भिः—Spreading, (so to say) a garland on the archways; it is also called बन्दनमाला, तोरण—i. e. बहिर्द्वारम्—The outer gate or an arched door-way. वि + तन्—to spread, to stretch. कलनिर्हादैः—(uttering) sounds sweet but indistinct. निर्हाद—is a 'sound' in general. क्वचिः—अव्यक्तमधुरध्वनिः—Sweet but inaudible or indistinct. The warbling of birds is sweet but we cannot make out any thing from it and hence it is styled as 'कल.' Here also we get उत्प्रेक्षा—but words like इव etc. are absent. In such cases the उत्प्रेक्षा is called गम्या, व्यङ्ग्या or प्रतीयमाना.

42. Construe : प्रार्थनासिद्धिशंसिनः पवनस्य अनुकूलत्वात् तुरगोत्कीर्णैः रजोभिः अस्पृष्टालकवेष्टनौ ॥

प्रार्थनासिद्धिशंसिनः—प्रार्थनायाः सिद्धिं शंसितुं शीलम् अस्थ—प्रार्थनासिद्धिं शंसिन् । तस्य । Declaring-foretelling so to say, the fulfilment of their desire. पवनस्य अनुकूलत्वात् etc.—Because the wind was favourable. This favourable nature of wind assured them beforehand of the success of their mission. Regarding favourable omens etc. Cf. शुभगन्धे च शब्दे च सानुकूले च मास्ते । प्रस्थिते सर्वकार्याणां सर्वसिद्धिर्भवं भवेत् ॥—बालकाव्ये । उत्कीर्ण—P. P. from उत्तर-सूक्तम् । or VI. P. to scatter. अलङ्कारः अलङ्कारः वेष्टनं च ययोः

तौ । With the hair (of the Queen) and the tiara (of the King) not covered over (lit. touched) with (dust). There were no columns of dust rising up and what little of it was there, did not settle down on them because of the favourable breezes. वेष्टन-n. the tiara or turban of kings. Cf. शिरसा वेष्टन-शोभिना सुतः । रघु० VIII. 12.

43. Construe : सरसीषु वीचिविद्धोभशीतलं स्वनिःश्वासानुकारिणम् अरविन्दानामामोदम् उपजिघ्रन्तौ ॥

सरसीषु-सरसी-A big lake. महांति सरांसि मरस्यः । वीचिविद्धोभशीतलम् (आमोदम्)-The fragrance and the sweet smell (of lotuses) that was refreshingly cool because of the ruffling of the waves. वीचि-The ripples or waves. विद्धोभ-Ruffling. स्वनिःश्वासानुकारिणम्-The sweet smell they inhaled resembled their own breath. Cf. Malli. on this :—एतेन तयोः उत्कृष्टपुंसजातीयत्वमुक्तम् । 'This shows that they belonged to a noble type.' अरविन्द-A day-lotus said to possess an exceedingly sweet fragrance and that is why it is regarded as one of the fine arrows of Cupid. Cf. अरविन्दमशोकं च चूतं च नवमल्लिका । नीलोत्पलं च पञ्चैते पञ्चबाणस्य सायकाः ॥

44. Construe : आत्मनिसृष्टेषु यूपचिह्नेषु ग्रामेषु अर्घ्यानुपदं यन्वनां अमोघाः आशिषः प्रतिगृह्णन्तौ ॥

आत्मनिसृष्टेषु-आत्मना विगृष्टेषु-Given, presented by themselves as grants. यूपचिह्नेषु-यूपा एव चिह्नानि येषां तेषु । Where there were signs of the sacrificial posts; i.e. villages distinguished by the marks or signs of sacrificial posts. The villages were made free grants to the Brahmins for offering sacrifices. यूप-The post to which the animal to be sacrificed is tied. अर्घ्यानुपदम्—अर्घ्यस्य अनुपदम्- । अनुपदम् पदस्य पश्चात् । 'पश्चादर्थे अव्ययीभावः । Immediately after the अर्घ्य or welcome offering; अर्घ्यम्-अर्घः पूजाविधिः । तदर्थं द्रव्यम्-अर्घ्यम् । A respectable offering to a deity or a venerable person. Cf. ददतु तरवः पुष्पैरर्घ्यं फलेश्च मधु-

श्चुतः । उत्तर० III. २४. यज्वनाम्—यज्वन्—One who offers sacrifices according to the proper rites. 'यज्वा तु विधिनेष्टवान्' इत्यमरः । i. e. The sacrificers were people who knew their jobs well and were well versed in doing it in strict conformity with the rules. अमोघाः आशिषः प्रतिगृह्णन्तौ—Accepting the infallible-unerring blessings of (such worthy sacrificers). The blessings are said to be अमोघ bound to become true because they have come from such meritorious persons.

45. Construe : हैयंगवीनम् आदाय उपस्थितान् घोषवृद्धान् वन्यानां मार्गशाखिनां नामधेयानि वृच्छन्तौ ॥

Here we are told that the elderly herdsmen waited upon the king and the queen with the presents of fresh ghee etc. and the king also inquired of them the names of the various wild trees. This shows the varied interest of दिलीप as also his quality of learning some thing from every body. हैयंगवीनम्—Malli. ह्यस्तनगोदोहोद्भवं घृतम् or better नवनीतम् i. e. fresh butter obtained from the milk of the previous day only. घोषवृद्धान्—The patriarchs in the village or the elderly cowherds. घोष—A hamlet or a cowherd. So just to keep the conversation going, दिलीप asked them the names of the various trees he saw on the road. The bringing of fresh butter is in keeping with the formal custom 'रिक्तहस्तं नोपगच्छेद् राजानं देवतां गुरुम् । etc.

46. Construe :—व्रजतोः शुद्धवेषयोः तयोः हिमनिर्मुक्तयोः चित्राचन्द्र-मसोः इव योगे कापि अभिरूपा आसीत् ।

तयोः कापि etc. This pair had a splendour or grace of their own; having a charm which was indescribable or baffling all words. The pronoun किम् coupled with अपि has the sense of 'अनिर्वचनीयत्व'—Indescribability. किम् and इव also express the same sense. अभिरूपा—Glory,

splendour. ब्रजतोः—तयोः Of the two (i. e. the king and the queen and the constellations चित्रा and the Moon) moving onwards, attired in pure garments or appearing bright. The words can be taken as adjectives to both चित्राचन्द्रमसोः and तयोः; शुद्धवेष—(1) The spotless and clean dress of the king and the queen and (2) The bright lustre of चित्रा and चन्द्रमस् because they are freed from frost (हिमनिर्मुक्त). योगे—योग i. e. Conjunction; the moon comes in conjunction with the constellation चित्रा after the wintry mists have rolled away and so the moonlight during those nights has a charm of its own. 'According to Viśvanātha the simile is vitiated by the fault—कालक्रमभङ्ग The beauty of चित्रा and the moon, when in conjunction, being always visible, the use of the past tense (आसीत्) is wrong.

47. Construe: बुधोपमः प्रियदर्शनः (च स) भूमिपतिः पत्न्यै तत्सदृशं यन् लङ्घितम् अपि अध्वानं न बुबुधे ॥

बुधोपमः (सन्) न बुबुधे—Though comparable to बुध—the king did not know i. e. was not aware (of the distance he had covered). बुधोपमः—बुधः उपमा यस्य सः । Who could well be likened to the planet बुध or Mercury. बुध is noted for wisdom. प्रियदर्शनः—प्रियं दर्शनं यस्य सः—Having a charming or graceful bearing, gracious. It is also explained as 'One who loves to show things' i. e. he loved to show all those things to his wife. तत्तत्—(i. e. अदभुतं वस्तु) that and that, this thing and that thing, i. e. everything that struck him as worthy of notice. By the rule 'नित्यवीप्सयोः a word may be repeated to denote frequency or universality लङ्घित- Crossed, covered, अध्वन्—The road; it is a common experience, that when we have delightful company, we forget how much distance we have traversed. In fact we are totally oblivious of time as well as distance. The same was the case with दिलीप here. Wise as he was, he

lost all reckoning of time and space in the company of his beloved wife.

48. Construe;—दुष्प्रापयशाः श्रान्तवाहनः महिषीसखः स (राजा)
सायं संयमिनः तस्य महर्षेः आश्रमं प्रापत् ।

दुष्प्रापयशाः—Whose glory was difficult to attain, whose glorious exploits or achievements were beyond the reach of every human being. श्रान्तवाहनः whose horses were exhausted, by the long journey. वाहनम्—An animal used in riding, as a horse. महिषीसखः—Lit. a companion of the queen (महिषी), i. e. in the company of the queen. Note that the word सखि at the end of the compound is changed to सख. Cf. वनितासखः, सचिवसखः etc.

49. Construe : वनान्तराद् उपावृत्तैः समिद्धरैः अद्भुतैः
तपस्विभिः पूर्यमाणं (आश्रमम्) ।

Verses 49—53 describe the आश्रम where the king दिलीप has gone, and thus form a कुलक. वनान्तराद्—From another forest. पूर्यमाणम्—being filled (by sages), just at the time when the king reached the hermitage. समिद्धकुशफलाहरैः— who bring with them the sacrificial fuel (समिद्ध), the Kuśa grass and fruits; अद्भुतगन्धिप्रत्युद्युतैः—who were greeted (on their return) by invisible sacred fires. The allusion here is to the Vedic belief that the sacred fires are delighted to find the sages coming back in the evening with such materials for them, and therefore, they go forth to greet them like children welcoming their father who brings sweets for them. Cf. कामं पितरं प्रोषितवन्तं पुत्राः प्रत्याधावन्ति । एवमेतमग्नयः प्रत्याधावन्ति सशकलान्दारुनिवाहरन् । 'प्रत्युत्थानत्वेन हवाग्नयः प्रत्याधावन्ति' इत्यापस्तम्बोक्तेः॥ “आहिताग्नीनामग्नयः स्वयं प्रत्युद्युगं कुर्वन्तीति पौराणिकाः॥”

50. Construe नीवारचितैः उदजरोधिभिः मृगैः ऋषिपत्नीनाम्
अपत्यैः इव आकीर्णम् ।

नीवारभागधेयोचितैः—Who were accustomed or habituated (उचित) to receive a share भागधेय of the Nivāra corn. ऋषिपत्नीनाम् अपत्यैरिव—Who were dear to the sages' wives, as their own children, who too expecting a share of catables from their mother, would often block the door-way of the huts. आकीर्णम् crowded. P. P. आ + क.

51. Construe: सेकान्ते मुनिकन्याभिः आलपायिनां विहङ्गानां विश्वासाय तत्त्वथो वृक्षकम् (आश्रमम्) ।

सेकान्ते—At the end of the sprinkling i. e. watering (of young plants). आलवालाम्बुपायिनाम्—(The birds) who would be drinking water from the basins (आलवाल) of these trees. आलवालम्—A basin of a tree. Cf. the Marathi word आलें. It is thus derived : आ-समन्तात् लवं जललवम् आलति-गृह्णाति-इति आल-वालम् । विश्वासाय विश्वासमुत्पादयितुम्—For the purpose of creating confidence. The girls moved away, lest their proximity should scare them away. तत्त्वथोऽभिमतवृक्षकम्—(The hermitage) in which trees were left off the moment they were watered.

52 Construe: आतनीवारासु उटजाभूमिषु निषादिभिः मृगैः वर्तितरोमन्थम् (आश्रमम्) ।

आतपात्ययसंक्षिप्तनीवारासु—The cottage yards in which the corn was heaped up (संक्षिप्त), when the sun's heat had gone (अव्यय). It refers to the practice of heating and drying the corn by the sun's heat. निषादिभिः-निषादिन् from नि+सद् 'to sit down.' 'One who squats or sits down.' वर्तितरोमन्थम्—Where was carried on rumination or constant chewing of the cud. (रोमन्थ)

53. Construe: अभ्युपिशूनैः पवनोद्भूतैः आहुतिगन्धिभिः धूमैः आश्रमोन्मुखान् अतिथीन् पुनानम् (आश्रमम्) ।

lost all reckoning of time and space in the company of his beloved wife.

48. Construe;—दुष्प्रापयशाः श्रान्तवाहनः महिषीसखः स (राजा) सायं संयमिनः तस्य महर्षेः आश्रमं प्रापत् ।

दुष्प्रापयशाः—Whose glory was difficult to attain, whose glorious exploits or achievements were beyond the reach of every human being. श्रान्तवाहनः whose horses were exhausted, by the long journey. वाहनम्—An animal used in riding, as a horse. महिषीसखः—Lit. a companion of the queen (महिषी), i. e. in the company of the queen. Note that the word सखि at the end of the compound is changed to सख. Cf. वनितासखः, सचिवसखः etc.

49. Construe : वनान्तराद् उपावृत्तैः समिद्भिरैः अद्भ्यस्तैः तपस्विभिः पूर्यमाणं (आश्रमम्) ।

Verses 49—53 describe the आश्रम where the king दिलीप has gone, and thus form a कुलक. वनान्तराद्—From another forest. पूर्यमाणम्—being filled (by sages), just at the time when the king reached the hermitage. समित्कुशफलाहरैः— who bring with them the sacrificial fuel (समिध्), the Kuśa grass and fruits; अद्भ्यस्तैः— who were greeted (on their return) by invisible sacred fires. The allusion here is to the Vedic belief that the sacred fires are delighted to find the sages coming back in the evening with such materials for them, and therefore, they go forth to greet them like children welcoming their father who brings sweets for them. Cf. कामं पितरं प्रोषितवन्तं पुत्राः प्रत्याधावन्ति । एवमेतमग्नयः प्रत्याधावन्ति सशकलान्दारुनिवाहरन् । 'प्रत्युत्थानत्वेन हवाग्नयः प्रत्याधावन्ति' इत्यापस्तम्बोक्तेः॥ "आहिताग्नीनामग्नयः स्वयं प्रत्युद्गमं कुर्वन्तीति पौराणिकाः ॥"

50. Construe नीवारचितैः उटजरोधिभिः मृगैः ऋषिपत्नीनाम् अपत्यैः इव आकीर्णम् ।

नीवारभागधेयोचितैः—Who were accustomed or habituated (उचित) to receive a share भागधेय of the Nivāra corn. ऋषिपत्नीनाम् अपत्यैरिव—Who were dear to the sages' wives, as their own children, who too expecting a share of eatables from their mother, would often block the door-way of the huts. आकीर्णम् crowded. P. P. आ + क.

51. Construe: सेकान्ते मुनिकन्याभिः आल...पायिनां विहङ्गानां विश्वासाय तत्त्वयो...वृक्षकम् (आश्रमम्) ।

सेकान्ते—At the end of the sprinkling i. e. watering (of young plants). आलवालान्मुपायिनाम्—(The birds) who would be drinking water from the basins (आलवाल) of these trees. आलवालम्—A basin of a tree. Cf. the Marathi word आलें. It is thus derived : आ-समन्तात् लवं जललवम् आलति-गृह्णाति-इति आल-वालम् । विश्वासाय विश्वासमुत्पादयितुम्—For the purpose of creating confidence. The girls moved away, lest their proximity should scare them away: तत्त्वयोऽभिमतवृक्षकम्—(The hermitage) in which trees were left off the moment they were watered.

52 Construe: आत...नीवारान् उट्जा...भूमिषु निषादिभिः मृगैः वर्तितरोमन्थम् (आश्रमम्) ।

आतपात्ययसंक्षिप्तनीवारान्—The cottage yards in which the corn was heaped up (संक्षिप्त), when the sun's heat had gone (अवयय). It refers to the practice of heating and drying the corn by the sun's heat. निषादिभिः—निषादिन् from नि + सद् 'to sit down.' 'One who squats or sits down.' वर्तितरोमन्थम्—Where was carried on rumination or constant chewing of the cud. (रोमन्थ)

53. Construe: अस्यु...पिशुनैः पवनोद्भूतैः आहुतिगन्धिभिः धूमैः आश्रमोन्मुखात् अतिथीन् पुनानम् (आश्रमम्) ।

अभ्युत्थिताग्निपिशुनैः—Indicative of the enkindled (अभ्युत्थित) fires. पिशुन—Suggestive, indicative. पवनोद्धूतैः—shaken off or wafted by the wind. पुनानम्—Purifying: a pres. part. from पू to purify. आश्रमोन्मुखान्. Who have reached the precincts of the hermitage, and are eager to enter, before the darkness of the night has fallen.

54. Construe : अथ सः यन्तारं 'धुर्यान् विश्रामय' इति आदिश्य तां पत्नीं रथाद् अवारोहयत् अवततार च ।

यन्तारम्—To the charioteer (यन्तृ). धुर्यान्—the horses. धुर्य—Lit. one who carries the yoke of a vehicle.

55. Construe : सभ्याः गुप्ततमेन्द्रियाः मुनयः सभार्याय गोप्त्रे नयचक्षुषे अर्हते तस्मै अर्हणां चक्रुः ।

सभ्याः—Lit. fit to be members of an assembly; polite, courteous, conversant with the ways and manners of the world, and thus eminently fitted to treat the king accompanied by his wife. गुप्ततमेन्द्रियाः गुप्ततमानि इन्द्रियाणि येषाम्: ते— who have perfect control over their senses. This has thus entitled them to have a free access to the queen. नयचक्षुषे— who has political wisdom (नय) for his eye; i. e. who looked at things with eyes well trained in political science. अर्हते— अर्हत्—one who deserves the honour, a worthy respectable man. अर्हणा—worship.

56. Construe : सः सायंतनस्य विधेः अन्ते अग्रन्धस्या अन्वासितं तपोनिधिं (वसिष्ठं) स्वाहया (अन्वासितं) हविर्भुजम् इव ददर्श ।

सायंतन—Pertaining to the evening time. The Taddhita affix तन is added to the adverbs of time, such as, ह्यस्, स्वः, दिवा, दोषा, चिरं, सायम् etc., in the sense of 'belonging or pertaining to.' It refers to the evening sacrifice that has to be performed after sunset. Cf. सायंतने सवनकर्मणि संप्रवृत्ते ।

शा० III. 26. तपोनिधिः—Lit. the treasure of penance; the

sage वसिष्ठ who represented a mighty store of austerities. अन्वासित—waited upon or attended by. P. P. of अनु + आस्. स्वाहयेव—As by स्वाहा. It is an exclamation used in offering oblations to the gods. e. g. इन्द्राय स्वाहा, अग्नये स्वाहा; and this utterance is so intimately connected with the sacred fire, that it is personified into the wife of अग्नि. Cf. अथाग्नयाी स्वाहा च हुतभुक्प्रिया.' अमर० It also means an oblation chiefly of clarified butter, which makes the fire brighter, and hence possibly the association of स्वाहा with the fire is represented as conjugal. Cf. प्रकृतेः कलया चैव सर्वशक्तिस्वरूपिणी । बभूव दाहिका शक्तिरग्नेः स्वाहा स्वकामिनी ॥...अपि च ब्रह्मोवाच—त्वमग्नेर्दाहिका शक्तिर्भव पत्नी च सुन्दरी । दग्धुं न शक्तस्त्वकृती हुताशश्च त्वया विना ॥ त्वन्नामोच्चार्य मन्त्रान्ते यो दास्यति हविर्नरः । सुरेभ्यस्तत्प्राप्नुवन्ति सुराः स्वानन्दपूर्वकम् ॥ अग्नेः सम्पत्स्वरूपा च स्त्रीरूपा सा गृहेश्वरी । देवानां पूजिता शश्वन्नरादीनां भवाग्निक्के ॥ Cited by Kale from ब्रह्मवैवर्तपुराण. हविर्भुजम्—हविर्भुज्—One who feeds on the oblation.

57. Construe : मागधी राज्ञो राजा च तयोः पादान् जगृहतुः । गुरुपत्नी गुरुश्च तौ प्रीत्या प्रतिननन्दतुः ।

पादान् जगृहतुः—Clasped the feet, i. e. reverently bowed to them. प्रतिननन्दतुः—Greeted them with blessings in return (प्रति).

58. Construe : मुनिः आतिथ्य..श्रमं राज्या..मुनिम् तं तं राज्ये कुरालं पप्रच्छ ।

आतिथ्य..श्रमम्—Whose exhaustion caused by the jolting (क्षोभ) of the chariot was removed by the rites of hospitality done to him. राज्याश्रममुनिम्—The king who was a veritable sage in the hermitage of his kingdom. The king is often styled as a राजर्षि. Cf. अध्याक्रान्ता वसतिरमुनाप्याश्रमे सर्वभोग्ये । रक्षायोगादयमपि तपः प्रत्यहं संचिनोति । अस्यापि चां स्पृशति वशिन्श्चारणद्वन्द्वगीतः । पुण्यः शब्दो मुनिरिति मुहुः केवलं राजपूर्वः ॥

59. Construe : अथ विजि. . पुरः वदतां वरः अर्थपतिः अथर्वनिधेः तस्य (मुनेः) पुरा अर्थ्या वाचम् आददे ।

विजितारिपुरः—विजितानि अरिपुराणि येन सः—Who has conquered the enemies' capitals. अर्थपतिः—The lord of wealth, the king. अथर्वनिधेः—Of him who was the treasure of the knowledge of the magical spells and rites of the Atharva Veda. Cf. अथर्वनिधिपदेन दुरितोपशमननिमित्तशान्तिरूपौष्टिकप्रवीणत्वं पौरोहित्योन्नितत्वं च द्योत्यते । Note the similarity which the poet wants to establish between the king and वसिष्ठ : if he was an अर्थपति, वसिष्ठ was अथर्वनिधि. For a similar idea, cf. अर्थानामीशिषे त्वं वयमपि गिरामीशमहे यावदर्थम् । नीति० अर्थ्या वाचम्—Speech which is significant or full of meaning. The तद्धित form अर्थ्य is obtained by the addition of the affix य, in the sense of अनपेत 'Not removed from'. Cf. धर्मपथ्यर्थन्यायादनपेते—पा० । अर्थ्य therefore means 'Not divested of its sense, full of sense' वदतां वरः—Preeminent (वर) among the speakers, a great orator.

60. Construe : यस्य मे दैवीनां मानुषीणां च आपदां त्वं प्रतिहर्ता तस्य सप्तसु अङ्गेषु शिवम उपपन्नं ननु ।

सप्तसु अङ्गेषु—In the seven essential constituents (अङ्ग) of a Government, which are, according to the writers on politics:—(1) Sovereign, (2) Ministry, (3) Allies, (4) Treasury, (5) Kingdom, (6) Forts, and (7) Army. Cf. स्वाम्यमात्यसुहृत्कोशराष्ट्रदुर्गबलानि च (सप्ताङ्गानि) ।—अमरकोष. उपपन्नम्—युक्तम्. Proper, natural. दैवीनाम्—caused by supernatural forces or divinities, such as floods, fires, diseases, famines, epidemics etc. मानुषीणाम्—caused by human beings, such as invasions, conspiracies, thefts etc. See the quotation from कामन्दक, cited by मल्लिनाथ. प्रतिहर्ता—Repeller, remover.

61. Construe :—मन्त्रकृतः तव दूरात् प्रशमितारिभिः मन्त्रैः दृष्ट-

The poet contrasts the efficacy of his arrows with the magic spells of the sage, the arrows requiring a visible target within a limited range, while the spells hit and remove the enemies, although away from the sight of the sage. मन्त्रकृत्—मन्त्रान् कृतवान्—One who has invented and composed the spells. दृष्टलक्ष्यभिदः—which pierce a visible target (लक्ष्य). प्रत्यादिश्यन्ते—Are thrown into the background, are surpassed or eclipsed.

62. Construe : होतः, त्वया विधिवद् अग्निषु आवर्जितं इविः अव शोषिणां सस्यानां दृष्टिः भवति ।

होतः—Voc. of होतृ a sacrificer. आवर्णितम्—poured, offered.

अवग्रहविशोषिणां सस्यानाम्—Of the crops (सस्यानां) that get dried up by drought or failure of fertilising showers (अवग्रह). The reference is to the belief that the sacrificial oblations go forth to the Sun from whom come the showers. Cf. यज्ञाद् भवति पर्जन्यो यज्ञः कर्मसमुद्भवः ॥ मग० III. 14.

63. Construe : मदीयाः प्रजाः पुरु. विन्यः निरातङ्काः निरीतयः यत् तस्य त्वद्ब्रह्मवर्चसं हेतुः ।

पुरुषायुषजीविन्यः—Living the full span of man's life, viz., hundred years. Cf. कृते लक्षं सहस्राणां त्रेतायामयुतं तथा । द्वापरे तु सहस्रैकं कलौ वर्षशतं मतम् । निरातङ्काः—Free from fear or distress. आतङ्क also means 'a disease,' and the expression may mean "free from diseases." निरीतयः—Without any calamities. The word इति means 'a calamity,' and these are:—1 Excessive rain; 2 drought; 3 locusts; 4 rats; 5 parrots; and 6 foreign invasions. Vide मल्लिनाथ's citation from कामन्दक. ब्रह्मवर्चसम्-ब्रह्मणः वर्चः—The Brahmanic or spiritual lustre. The word वर्चस् coming after ब्रह्मान् and इस्तिन् is changed to वर्चस i. e. a noun ending in य.

64. Construe. ब्रह्मयोनिना गुरुणा त्वया एवं चिन्त्यमानस्य निरापदः मे संपदः सानुबन्धाः कथं न स्युः ।

ब्रह्मयोनिना—Deriving his birth from Brahmā, with the creator as his source of birth (योनि). वसिष्ठ is regarded as one of the ten mindborn sons of ब्रह्मा. चिन्त्यमानस्य—being looked after or taken care of. निरापदः—Free from disaster (human and supernatural). सानुबन्धाः—Possessed of continuity, un-interrupted.

65. Construe: किंतु तवैतस्यां वध्वाम् अदृष्टः . प्रजं मां सद्दीपा रत्नसूः अपि मेदिनी न अवति ।

तव.....वध्वाम्—In this daughter-in-law of yours. वसिष्ठ being looked upon as his father, the king refers to his wife as his daughter-in-law. अदृष्टसदृशप्रजं (मां) To me who has not (so far) seen a child worthy (सदृश) of me. सद्दीपा—Possessed of islands, which are said to be eighteen (Cf. अष्टादशद्वीपनिखातयूपा रघु० VI) although seven appears to be the usual number. Cf. पुरा सप्तद्वीपां जयति वसुधामप्रतिरथः । शा० VII. 33. रत्नसूः—yielding precious gems. न अवति—does not delight or gratify me. 'The more frequent signification of the root met with in classical sanskrit, viz., that of 'Protecting', is only a derived one from that of 'pleasing or favouring'—Pandit.

66. Construe : नूनं मत्तः परं पिण्डविच्छेददर्शिनः वंश्याः स्वधासंग्रहतत्पराः आद्धे प्रकाममुजः न (भवन्ति) । पिण्डः....दर्शिनः—Anticipating or apprehending a break (विच्छेद) in the offering of rice-balls (पिण्ड) at the आद्ध ceremony. वंश्याः—Forefathers born in (my) race. स्वधासंग्रहतत्पराः—Intent upon piling up or storing (संग्रह) the offerings (स्वधा), against the future. The king means that in the absence of a son to him, there will be no one to give these offerings to the manes. Against

such an emergency, therefore, these predecessors must be storing the greater part of my offerings to them, which means starvation to them at this time. न प्रकाममुजः—Not eating to their heart's content. (प्रकामम्).

67. Construe : मत्परं दुर्लभं मत्वा मया आवर्जितं पयः पूर्वैः स्वनिः-श्वासैः कवोष्णम् उपभुज्यते नूनम् ।

पूर्वैः—By my predecessors स्वनिःश्वासैः कवोष्णम्—Rendered slightly warm by their (hot) sighs. कवोष्ण is explained as किञ्चिदुष्ण slightly warm, tapid. Cf. शाकु० VI. 25.

68. Construe : इज्या...त्मा प्रजा...मीलितः सः अहं लोकालोकः अचलः इव प्रकाशश्च अप्रकाशश्च ।

इज्याविशुद्धात्मा—With my soul purified and brightened by the sacrificial rites. प्रजालोपनिमीलितः—Totally eclipsed by the failure of offspring. निमीलन is an astronomical term meaning 'total eclipse.' लोकालोकः— 'It is the name of a mythical mountain, dividing the visible world from the regions of darkness. The लोकालोक, called also चक्रवाल, is really the wall of clouds that bounds our horizon all around us. The word literally means that which has the world of beings and also the world of no beings,' The name has reference to the mythical conception that the लोकालोक is a round chain of mountains, surrounding like a wall, the earth, conceived to be flat like a disc within which wall the sun and all the heavenly bodies move, and beyond which pervades entire darkness.'—Pandit. प्रकाशश्चाप्रकाशश्च—Bright and at the same time lost in darkness.

69. Construe :—तपो...भवं पुण्यं लोकान्तरसुखम् । शुद्धवंश्या सन्तनिः

लोकान्तरसुखम्—Conducive to happiness (सुख) in the next world. शर्मणे—Note the use of the Dative, in accordance with Pāṇini's Sūtra, क्लृप्ति संपद्यमाने च ।

70. Construe:—विधातः, तथा हीनं मां स्नेहात् स्वयं सिक्तं वन्ध्यं आश्रमवृत्तकं इव पश्यन् कथं न दूयसे ।

विधातः—Voc. of विधातृ 'creator.' The epithet implies that वसिष्ठ can do a lot, if he intends to grant his request. न दूयसे—Are not pained. वन्ध्यं—Barren, fruitless. The poet means that the king's condition without progeny should be to वसिष्ठ as painful as the sight of a barren tree which he himself has tended and watered out of affection; since वसिष्ठ feels the same attachment and looks after his interests equally well. Observe the appropriateness of the simile, as being drawn from the daily scenes so perfectly familiar to the person addressed.

71. Construe : भगवन्, मे अन्त्यं ऋणं अनिर्वाणस्य दन्तिनः अहं तुदं आलानं इव असह्यपीडं अवेहि ।

अन्त्यं ऋणं—The last debt i. e. the debt to be paid to the manes. Three debts have been recognised by the law-givers in the case of every man; the debt of the sages, which he pays by the study of the Vedas; the debt of the gods, paid by the performance of sacrificial rites, and lastly the debt of the manes, which is paid by begetting a son. अनिर्वाणस्य—who had not the pleasure of a plunge in water (निर्वाण). अहं तुदं—Cutting or wounding the vital parts, painful—अरुं वि तुदतीति । आलानं—The post to which an elephant is tied. Cf. सोढुं न तत्पूर्वमवर्णमीरो आलानिकं स्तम्भमिव द्विपेन्द्रः । रघु० XIV. 38. It also means that a chain by which an elephant is secured to the post आलानं giving an unbearable pang

72. Construe: तात, तस्माद् यथा मुच्ये तथा संविधातुम्, अहंसि ।
इक्ष्वाकूणां दुरापे अर्थे सिद्धयः त्वदधीनाः ।

संविधातुम्—To bring about, to manage. दुरापे—Difficult to gain or achieve. The king means that the इक्ष्वाकु kings have always gone to वसिष्ठ in the last resort, whenever they found that their efforts had failed to bring them success.

73. Construe इति राज्ञा विज्ञापितः ऋषिः ध्यान..लोचनः क्षणमात्रं सुप्तमीनः हृदः इव तस्थौ ।

ध्यानस्तिमितलोचनः—With his eyes closed in meditation सुप्तमीनः हृद इव—Like a big pool of water, with fish inside slumbering. हृद Corresponding with the Marāṭhī word डोह, means 'a big pool of water.' In the simile the eyes correspond to the fish. Cf. चटुलशफरोद्धर्तनप्रेक्षितानि । मेव० I.

74. Construe : स प्रणिधानेन भावितात्मा भुवोः भर्तुः सन्ततेः स्तम्भकारणम्, अपश्यत् । अथ एनं प्रत्यबोधयत् ।

प्रणिधानेन भावितात्मा—With his soul purified by his mental concentration (प्रणिधान). सन्ततेः स्तम्भकारणम्—The cause of obstruction in the continuity of his line प्रत्यबोधयत्—Enlightened, informed.

75. Construe : पुरा शक्रम्, उपस्थाय उर्वीं प्रति यास्यतः तव पथि कल्प..छायाम्, आश्रिता सुरभिः आसीत् ।

उपस्थाय—Having waited upon, having worshipped. सुरभिः—The name of कामधेनु or the famous cow of plenty कल्पतरुः—A wish-granting (heavenly) tree.

76. Construe : ऋतुस्नाताम्, इमां राज्ञीं धर्मलोपभयात् स्मरन् प्रद-
क्षिणन्निपाहीयि तस्यां स्वे साधु न आचरेत् ।

ऋतुस्नातां—Bathed after menstruation (ऋतु). धर्मलोपभयात् Through fear of the violation of the religious injunction governing the marital relation between a husband and a wife. Vide quotations of मल्लिनाथ from मनु and पराशर, on this point. प्रदक्षिणक्रियाहीयाम्—Who deserved the mark of respect viz. circumambulation, from you.

77. Construe : 'यस्मात् माम् अवजानासि अतः मत्प्रसूतिम् अनाराध्य ते प्रजा न भविष्यति' इति सा त्वां शशाप ।

अवजानासि Disrespect, look down upon. अनाराध्य—Without having propitiated.

78. Construe : राजन्, आकाशगङ्गायाः उद्दामदिग्गजे स्रोतसि नदति, स शापः त्वया न श्रुतः, सारथिना च न श्रुतः ।

आकाशगङ्गा—The heavenly Ganges i. e. the Ganges, before it has come down on the earth. This is really the galaxy or 'the milky way' उद्दामदिग्गजे स्रोतसि—(नदति सति)—Loc. Absolute. The stream with the quarter elephants (sporting) unrestrained (उद्दाम). There are eight elephants belonging to the eight regents of the quarters, and they are supposed to assist them in the protection of their directions. They are:—देरावतः पुण्डरीको वामनः कुमुदोऽञ्जनः । पुष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गजाः ।।—Amara. नदति—Loc. Sing. of नदत्—Pres. Part. from नद् 'to roar.'

79. Construe : तदवशानात् आत्मनः ईप्सितं सार्गलं विद्धि । पूज्य... .. क्रमः हि श्रेयः प्रतिबध्नाति ॥

तदवशानात् Through her insult. सार्गलम्. Possessed of an impediment or obstruction (अर्गल) पूज्यपूजाव्यतिक्रमः—Violation viz. failure to worship those who deserve to be worshipped (पूज्य) श्रेयः प्रतिबध्नाति—hinders or stands in the way of welfare (श्रेयस्).

80. Construe. सा च इदानीं दीर्घसूत्रस्य प्रज्ञेयसः द्विविधे मुञ्जं द्वारं पातालम्, अधीतिष्ठति ।

दीर्घसत्रस्य—Who is performing a long sacrifice. दीर्घसत्र—
 “The length of time required for a Sattrā varies between
 one year and a thousand years. The peculiarity of a
 दीर्घसत्र sacrifice, as distinguished from a common यज्ञ, is
 that whereas in the latter the merit resulting from the
 sacrifice belongs wholly to the Yajamāna, and the only
 advantage gained by the sixteen priests is the dakṣiṇā
 they receive,—in the former the merit is divided among
 the sixteen priests and the sacrificer or the Yajamāna”—
 Pandit. प्रचेतसः—of प्रचेतस् i. e. वरुण, the lord of the nether
 world. भुजङ्गपिहितद्वारम्—whose gates are closed i. e. guarded
 by the Bhujāṅgas. These are imaginary beings of exquisite
 beauty, belonging to the serpent kind and inhabiting the
 nether world. पिहित=अपिहितः P. P. of अपि + धा ‘to hide,
 to conceal.

81. Construe. तदीयां सुतां सुरभेः प्रतिनिधिं कृत्वा शुचिः सपत्नीकः
 आराधय । सा हि प्रीता कामदुघा (भवति) ।

प्रतिनिधि—Representative. कामदुघा—One who yields the
 desires.

82. Construe. इति वादिनः एव होतुः अस्य आहुतिसाधनं नन्दिनी
 नाम अनिन्द्या धेनुः वनाद् आववृत्ते ।

आहुतिसाधनम्—The source of oblations (of ghee). अनिन्द्या
 Blameless. आववृत्ते—Perfect III sing. of आ + वृत्—Returned.

83. Construe : पल्लव...पाटला ललाटोदयम् आमुग्नं श्वेतरोमाङ्क-
 नवं शशिनं संध्या इव विभ्रती (धेनुः) ।

Verses 83-85 describe the cow, as she came from the
 forest. पाटला—having a reddish colour. ललाटोदयम्—Appearing
 on the forehead. आमुग्नं—Slightly bent, curved. नवं शशिनम्—
 The new moon having a crescent shape.

84. Construe : कोष्णेन अवमृथाद् अपि मेध्येन वत्सालोकप्रवर्तिना
 प्रत्यवेन भुवम् अमिवपन्ता कुण्डली (धेनुः) ।

ऋतुस्नातां—Bathed after menstruation (ऋतु). धर्मलोपभयात् Through fear of the violation of the religious injunction governing the marital relation between a husband and a wife. Vide quotations of मल्लिनाथ from मनु and पराशर, on this point. प्रदक्षिणक्रियार्हायाम्—Who deserved the mark of respect viz. circumambulation, from you.

77. Construe : 'यस्मात् माम् अवजानासि अतः मत्प्रसूतिम् अनाराध्य ते प्रजा न भविष्यति' इति सा त्वां शशाप ।

अवजानासि Disrespect, look down upon. अनाराध्य—Without having propitiated.

78. Construe : राजन्, आकाशगङ्गायाः उद्दामदिग्गजे स्रोतसि नदति, स शापः त्वया न श्रुतः, सारथिना च न श्रुतः ।

आकाशगङ्गा—The heavenly Ganges i. e. the Ganges, before it has come down on the earth. This is really the galaxy or the milky way उद्दामदिग्गजे स्रोतसि—(नदति सति)—Loc. Absolute. The stream with the quarter elephants (sporting) unrestrained (उद्दाम). There are eight elephants belonging to the eight regents of the quarters, and they are supposed to assist them in the protection of their directions. They are:—देरावतः पुण्डरीको वामनः कुमुदोऽञ्जनः । पुष्पदन्तः सार्वभौमः सुप्रतीकश्च दिग्गजाः ।—Amara. नदति-Loc. Sing. of नदत्-Pres. Part. from नद् 'to roar.'

79. Construe : तदवज्ञानात् आत्मनः ईप्सितं सार्गलं विद्धि । पूज्य... .. क्रमः हि श्रेयः प्रतिबध्नाति ॥

तदवज्ञानात् Through her insult. सार्गलम्. Possessed of an impediment or obstruction (अर्गल) पूज्यपूजाव्यतिक्रमः—Violation viz. failure to worship those who deserve to be worshipped (पूज्य) श्रेयः प्रतिबध्नाति—hinders or stands in the way of welfare (श्रेयस्).

80. Construe. सा च इदानीं दोषसत्रस्य प्रचेतसः इजिषे मुञ्जं दार पातालम्. अधितिष्ठति ।

दीर्घसत्रस्य—Who is performing a long sacrifice. दीर्घसत्र—
 “The length of time required for a Sattra varies between
 one year and a thousand years. The peculiarity of a
 दीर्घसत्र sacrifice, as distinguished from a common यज्ञ, is
 that whereas in the latter the merit resulting from the
 sacrifice belongs wholly to the Yajamāna, and the only
 advantage gained by the sixteen priests is the dakṣinā
 they receive,—in the former the merit is divided among
 the sixteen priests and the sacrificer or the Yajamāna”—
 Pandit. प्रचेतसः—of प्रचेतस् i. e. वरुण, the lord of the nether
 world. भुजङ्गपिहितद्वारम्—whose gates are closed i. e. guarded
 by the Bhujāṅgas. These are imaginary beings of exquisite
 beauty, belonging to the serpent kind and inhabiting the
 nether world. पिहित=अपिहितः P. P. of अपि + धा ‘to hide,
 to conceal.

81. Construe. तदीयां सुतां सुरभेः प्रतिनिधिं कृत्वा शुचिः सपत्नीकः
 आराधय । सा हि प्रीता कामदुषा (भवति) ।

प्रतिनिधि—Representative. कामदुषा—One who yields the
 desires.

82. Construe. इति वादिनः एव होतुः अस्य आहुतिसाधनं नन्दिनी
 नाम अनिन्या धेनुः वनाद् आववृत्ते ।

आहुतिसाधनम्—The source of oblations (of ghee). अनिन्या
 Blameless. आववृत्ते—Perfect III sing. of आ + वृत्—Returned.

83. Construe : पल्लव...पाटला ललाटोदयम् आमुग्नं श्वेतरोमाङ्क-
 नवं शशिनं संध्या इव विभ्रती (धेनुः) ।

Verses 83-85 describe the cow, as she came from the
 forest. पाटला—having a reddish colour. ललाटोदयम्—Appearing
 on the forehead. आमुग्नं—Slightly bent, curved. नवं शशिनम्—
 The new moon having a crescent shape.

84. Construe : कोष्णेन अवभृथाद् अपि मेध्येन वत्सालोकप्रवर्तिना
 प्रसूतेन पुषन् अभिवर्ग्यस्ती कुरुडोष्णी (धेनुः) ।

कोष्णेन 'The same as कवोष्ण, meaning 'slightly warm, tepid. अवमृथ—It is a sacrificial term, meaning the ceremony of ablution which is performed by the sacrificer at the end of the sacrifice. मेध—Sacred, holy, lit. 'that which has to be killed or sacrificed.' प्रस्रवणेन—By the stream of milk flowing from the udder. Cf. Mar. word पान्हा. वत्सालोकप्रवर्तिना which proceeded at the sight of the calf. कुरडोधनी—A cow with a full udder, as big as a pitcher. "The word is derived from कुरड 'a pitcher. and ऊधन्, with the affix इ. ऊधन् has originally, like अहन् two crude forms, viz. ऊधन् and ऊधर्, (sometimes ऊधस्). The न् in कुरडोधनी is, therefore, radical and not extraneous, as the grammarians have it.—Pandit.

85. Construe : खुरोद्धूतैः अन्तिकात् गात्रं स्पृशद्भिः रजःकणैः मही-
क्षितः तीर्थाभिषेकजां शुद्धिम् आदधाना (धितुः) ।

खुरोद्धूतैः—Raised by her hoofs (खुर). अन्तिकात्—From a close distance, near. गात्रं स्पृशद्भिः—Touching the body (गात्रं) तीर्थाभिषेकजां—arising from an ablution (अभिषेक) at a holy place. आदधाना—Causing i.e. giving purity.

86. Construe : निमित्तज्ञः तपोनिधिः पुण्यदर्शनां तां दृष्ट्वा आशं...
प्रार्थनम्, याज्यं पुनः अब्रवीत् ।

निमित्तज्ञः—One who is well versed in omens, good or bad. The epithet is significant, since the advent of the cow just at this time is being interpreted as a good omen by the sage. आशंसितावन्यप्रार्थनम्—Whose request or prayer (प्रार्थनम्,) for his cherished desire was to be fruitful (अवन्य). याज्यम्—याजयितुं योग्यम्—Lit. worthy of being made to perform a sacrifice, fit to be a sacrificer for whom वसिष्ठ would be the officiating priest. राजा यजति, वसिष्ठस्तं याजयति, इति राज्ञो याज्यत्वम् ।

87. Construe : राजन् आत्मनः सिद्धिम् अदरवर्तिनीं विगणय यद् इयं
कल्याणी नाम्नि कौतिते एव उपस्थिता ।

अदूरवर्तिनी—Not distant, near (in time) कल्याणी—The blessed or auspicious cow. नास्मिन् कीर्तिते एव, Just when her name was mentioned (कीर्तिते).

88. Construe : वन्यवृत्तिः (त्वम्) इमां गां शश्वत् आत्मानुगमनेन विद्याम् इव अभ्यसनेन प्रसादयितुम् अर्हसि ।

वन्यवृत्तिः—Living or maintaining (वृत्तिः) yourself on the forest-produce (वन्य). शश्वत् आत्मानुगमनेन—by a constant (शश्वत्) personal attendance (on her). अभ्यसनेन—by constant study or close application.

89. Construe : अस्यां प्रस्थितायां प्रतिष्ठेयाः । स्थितायां स्थितिं आचरेः । निपयणायां निषीद । पीताम्भसि (अस्याम्) अपः पिबेः ।

पीताम्भसि (अस्याम्)—When she has drunk water (अम्भस्). The sage means that in all his movements, the King is to be guided by the movements of the cow.

90. Construe : वधूः च भक्तिमती प्रयता (सती) अचिताम् एनां प्रातः आ तपोवनात् अन्वेतु सायम् अपि प्रत्युद्गजेत् ।

प्रयता—Purified. अन्वेतु—Let her follow. Imp. 3rd per. sing. of अनु + इ. प्रत्युद्गजेत्—Should go forth to welcome, should greet.

91. Construe : इति त्वम् आ प्रसादात् अस्याः परिचर्यापरः भव । ते अविवन्म अस्तु । पिता इव (त्वं) पुत्रिणां धुरि स्थेयाः ।

परिचर्यापरः—परिचर्या एव परं यस्य सः—Solely devoted to her service or attendance. अविवन्—विवन्स्य अभावः—Absence of impediment, This is a नित्यसमाप्त. पुत्रिणाम्—Of those who are gifted with noble sons. धुरि स्थेयाः—May you stand at the head, lit. at the yoke (धुरि), स्थेयाः—Subjunctive. II sing. of स्था.

92. Construe : देशकालज्ञः प्रीतिमान् शिष्यः सपरिग्रहः आनतशसितुः आदेशो तर्था इति प्रतिजग्राह ।

देशकालज्ञः—Knowing full well the significance of the proper time and place; as मल्लिनाथ notes, the place was the vicinity of the sacred fire, and the time, the end of daily evening sacrifice; these factors lend a peculiar infallibility to the knowledge and utterances of the sage. सपरिग्रहः—With his wife (परिग्रह) Cf. प्रयत्नपरिग्रहद्वितीयः । I. 95. शासितुः—Of the teacher (शासितृ).

93. Construe : अथ प्रदोषे दोषज्ञः सूनृतवाक् स्रष्टुः स्रुतः उज्जित-
श्रियं विशांपतिं संवेशाय विससर्ज ।

प्रदोषे—At night-fall, or the first part of the night. दोषज्ञः—One who knows faults or errors, (shapes his behaviour accordingly). संवेशाय—For the purpose of sleeping (संवेश). विशांपतिः—The lord of the subjects (विशः), king. सूनृतवाक्—Having a truthful and agreeable speech (सूनृत). उज्जितश्रियम्—Possessed of distinguished or exalted (उज्जित) fortune. The reading उदितश्रियम् is preferred by certain editions. It means 'Whose good fortune began to appear.'

94. Construe : कल्पवित् मुनिः तपःसिद्धौ सत्याम् अपि नियमा-
पेक्षया अस्य (राज्ञः) वन्याम् पव संविधां कल्पयामास ।

कल्पवित्—Knowing full well the form of observance (कल्प) of the vow. तपःसिद्धौ अपि—Loc. Absolute. Although the power of penance to create all amenities for the king in the forest was there in the sage. नियमा-
पेक्षया—In view of the vow that the king was to observe, the vow requiring the king to lead a hermit's life. वन्यां संविधां कल्पयामास—made or provided (for him) such arrangements as are to be had in the forest, viz. a bed of grass in a hut.

95. Construe : सः कुलपतिना निर्दिष्टां पर्यशालाम् अध्यास्य प्रयत-
द्वितीयः कुराशब्दे संविधः कल्पयामास । सान्निभ्यां विनाशः ।

निर्दिष्टम्—Pointed out, shown. पर्णशालाम् अध्यास्य. Occupying the hut, thatched with dry leaves (पर्णशाला). Note that the root आस, with the preposition अधि, meaning 'to occupy', governs the accusative, in accordance with Pāṇini's sūtra, अधिशीङ्स्थासां कर्म । प्रयत...द्वितीयः—With his chaste wife as his companion. तद्विध्या...सानाम् (निशाम्)—The night whose end (अवसान) was told by the vedic recitation of the sage's pupils. The king in his palace arose with the announcement of the bards; here, however, in the absence of the bards, the king was awakened by bard-like pupils singing vedic recitations in the early morning.

SECOND CANTO

1. Construe : अथ यशोधनः प्रजानाम् अधिपः प्रभाते जाया...माल्यां पीत...वत्साम् ऋषेः धेनुं वनाय मुमोच ।

जाया...माल्याम् (धेनुम्)—Who was made to accept the perfumes (गन्ध) and flower-garlands (माल्याम्) by the (king's) wife. पीतप्रतिबद्धवत्साम्—With her calf who (first) drank and was then tied again (प्रतिबद्ध). पीत—is explained as पीतम् (पानम्) अस्यास्तीति—‘Having its fill of drink,’ the word being made up of पीत ‘drink,’ and the possessive affix अ. It may, however, be looked upon as a Past Passive Participle of पा, used in an intransitive sense. वनाय मुमोच—वनं गन्तुं मुमोच—Released her to go to the forest: the Dative वनाय used according to पाणिनि's sūtra ‘क्रियार्थोपपदस्य च कर्मणि स्थानिनः’ II. 3. 14. Cf. चापलाय प्रचोदितः । I. 9.

2. Construe : अपांसुलानां धुरि कीर्तनीया मनु...पत्नी खुर...पांसुं तस्याः मार्गं स्मृतिः श्रुतेः अर्थम् इव अन्वगच्छत् ।

अपांसुला—A chaste woman, Lit. one who has no faults (पांसवः). The affix ल (लच्) at the end of the word पांसु denotes ‘possession’ खुरन्यासपवित्रपांसुम् (मार्गम्)—The dust (पांसु) on which was purified by the tread (न्यास) of her hoofs. स्मृतिः श्रुतेरर्थमिव. The word स्मृति refers to the law-books of मनु, याज्ञवल्क्य and others, who lay down various injunctions for man's guidance in his social and religious life; while by the श्रुति is to be understood the Vedic texts, like the Samhitās, the Brāhmanās, Āranyakas, Upaniṣads and Sūtras as well. Now the convention is that the Smṛtis must lay down nothing that contradicts the Vedic code of life, and

in matters where such a conflict between the Smṛti and the Śruti arises, the latter has the preference, the Smṛti being set aside. Cf. श्रुतिस्मृतिविरोधे तु श्रुतिरेव गरीयसी । अविरोधे सदा कार्यं स्मार्तं वैदिकवत् सता ॥ जाबालिः Also विरोधे त्वनपेक्षं स्यादसति ह्यनुमानम् । जैमिनि० I. 33. The simile, no doubt is appropriate, and was especially so in the days of Kālidāsa, when the sanctity of the Vedas was being keenly appreciated, and men looked up to these texts for inspiration and guidance in the conduct of their daily life. We cannot therefore agree with Mr. Pandit who remarks that ‘..now and then he uses similes which seem to be objectionable on this ground that the object to which anything is compared is less intelligible or vivid than the thing itself.’

3. Construe : दयालुः यशोभिः सुरभिः राजा तां दशितां निवर्त्य सौरभेयीं पयो..समुद्रां गोरूप..धराम् उर्वीम् इव जुगोप ।

यशोभिः सुरभिः—Shining in his glory; सुरभिः is मनोज्ञः beautiful, handsome, shining. The word is particularly appropriate here as an epithet of the king : for the cow entrusted to his care is सौरभेयी—i. e. the offspring of सुरभि; thus the poet suggests the almost maternal solicitude which the king felt for her. पयोधरीभूत etc. The Earth is often in our mythology represented as assuming the form of a cow : thus Kālidāsa in Kumāra I. 2 tells us how at Pṛthu's instance the mountains made Himālaya the calf and milked the earth who had assumed the form of a cow, so that she yielded them splendid gems and herbs. पृथूपदिष्टां दुदुहुर्धरित्रीम् ॥ There is also a further suggestion : the king who was tending the cow was nevertheless fulfilling his proper office of king. Cf. दुदोह गां स यशाय । रघु० I. 26. the epithet पयोधरीभूत etc. can also, as suggested by मल्लिनाथ, be taken with the cow thus : पयसा दग्धेन अधरीभूताः चत्वारः

SECOND CANTO

1. Construe : अथ यशोधनः प्रजानाम् अधिपः प्रभाते जाया...माल्यां पीत...वत्साम् ऋषेः धेनुं वनाय मुमोच ।

जाया...माल्याम् (धेनुम्)—Who was made to accept the perfumes (गन्ध) and flower-garlands (माल्याम्) by the (king's) wife. पीतप्रतिबद्धवत्साम्—With her calf who (first) drank and was then tied again (प्रतिबद्ध). पीत—is explained as पीतम् (पानम्) अस्यास्तीति—‘Having its fill of drink,’ the word being made up of पीत ‘drink,’ and the possessive affix अ. It may, however, be looked upon as a Past Passive Participle of पा, used in an intransitive sense. वनाय मुमोच—वनं गन्तुं मुमोच—Released her to go to the forest: the Dative वनाय used according to पाणिनि's sūtra ‘क्रियार्थोपपदस्य च कर्मणि स्थानिनः’ II. 3. 14. Cf. चापलाय प्रचोदितः । I. 9.

2. Construe : अपांसुलानां धुरि कीर्तनीया मनु...पत्नी खुर...पांसुं तस्याः मार्गं स्मृतिः श्रुतेः अर्थम् इव अन्वगच्छत् ।

अपांसुला—A chaste woman, Lit. one who has no faults (पांसवः). The affix ल (लच्) at the end of the word पांसु denotes ‘possession’ खुरन्यासपवित्रपांसुम् (मार्गम्)—The dust (पांसु) on which was purified by the tread (न्यास) of her hoofs. स्मृतिः श्रुतेरर्थमिव. The word स्मृति refers to the law-books of मनु, याज्ञवल्क्य and others, who lay down various injunctions for man's guidance in his social and religious life; while by the श्रुति is to be understood the Vedic texts, like the Samhitās, the Brāhmaṇās, Āraṇyakas, Upaniṣads and Sūtras as well. Now the convention is that the Smritis must lay down nothing that contradicts the Vedic code of life, and

in matters where such a conflict between the Smṛti and the Śruti arises, the latter has the preference, the Smṛti being set aside. Cf. श्रुतिस्मृतिविरोधे तु श्रुतिरेव गरीयसी । अविरोधे सदा कार्यं स्मार्तं वैदिकवत् सता ॥ जावालिः Also विरोधे त्वनपेक्षं स्यादसति ह्यनुमानम् । जैमिनि० I. 33. The simile, no doubt is appropriate, and was especially so in the days of Kālidāsa, when the sanctity of the Vedas was being keenly appreciated, and men looked up to these texts for inspiration and guidance in the conduct of their daily life. We cannot therefore agree with Mr. Pandit who remarks that ‘..now and then he uses similes which seem to be objectionable on this ground that the object to which anything is compared is less intelligible or vivid than the thing itself.’

3. Construe : दयालुः यशोभिः सुरभिः राजा तां दयितां निवर्त्य सौरभेयीं पयो..समुद्रां गोरूप..धराम् उर्वीम् इव जुगोप ।

यशोभिः सुरभिः—Shining in his glory; सुरभिः is मनोज्ञः beautiful, handsome, shining. The word is particularly appropriate here as an epithet of the king : for the cow entrusted to his care is सौरभेयी—i. e. the offspring of सुरभि; thus the poet suggests the almost maternal solicitude which the king felt for her. पयोधरीभूत etc. The Earth is often in our mythology represented as assuming the form of a cow : thus Kālidāsa in Kumāra I. 2 tells us how at Pṛthu's instance the mountains made Himālaya the calf and milked the earth who had assumed the form of a cow, so that she yielded them splendid gems and herbs. पृथूपदिष्टां दुदुर्धरित्रीम् ॥ There is also a further suggestion : the king who was tending the cow was nevertheless fulfilling his proper office of king. Cf. दुदोह गां स यज्ञाय । रघु० I. 26. the epithet पयोधरीभूत etc. can also, as suggested by मल्लिनाथ, be taken with the cow thus : पयसा दुग्धेन अधरीभूताः चत्वारः

समुद्राः यस्याः सा । who surpassed the oceans by her milk; she was the cow of plenty.

4. Construe : व्रताय धेनोरनुचरेण तेन शेषोऽप्यनुयायिवर्गो न्यपेक्षि । तस्य च शरीररक्षा अन्यतः न । मनोः हि प्रसूतिः स्ववीर्यगुप्ता ।

The last quarter is a generalisation : the king did not require to be protected by others; and that was right; for Manu's descendants depend upon their own valour to defend them. The figure of speech is, therefore, अर्थान्तरन्यास which is thus defined सामान्यं वा विशेषो वा तदन्येन समर्थ्यते । यत्र सोऽर्थान्तरन्यासः ।

5. Construe : स सम्राट् आस्वादवद्भिः तृणानां कवलैः कण्डूयनैः दंशनिवारणैः अव्याहतैः स्वैरगतैश्च तस्याः समा. . तत्परोऽभूत् ।

अव्याहतैः स्वैरगतैः Without impeding her free movements—स्वैर is to be explained as स्व ईरः प्रेरणम् अस्मिन् स्वैरम् । where the Vṛddhi vowel is substituted by the Vārttika स्वादीरे-रिणोः । सम्राट् See Mallinātha's com. सम्यग् राजते इति सम्राट् a paramount sovereign, the chief of a confederation of princes, who has performed the राजसूय sacrifice.

6. Construe : भूपतिः तां स्थितां स्थितः प्रयाताम उच्चलितः निषेदुषीं आसन.. धीरः जलमाददानां जलामिलाषी (इत्थं) ह्यायेव अन्वगच्छत् ।

आसनबन्धधीरः—आसनस्य बन्धे धीरः Patiently seated, or आसनबन्धेन धीरः firm (as though) he was tied down to his seat. निषेदुषीम्—perfect part. from सद् with नि., the perfect participles are generally used in the sense of the Aorist in classical literature. Cf. श्रेयांसि सर्वायधजग्मुषस्ते । रघु० V. 34; तं तस्थिर्वासं नगरोपकण्ठे etc. रघु० V. 61. ह्यायेव तां etc. Of course a very appropriate simile, but a commonplace of Sanskrit literature. The objection that ह्याया is feminine, while भूपतिः who is compared to ह्याया is masculine and thus this involves the fault of लिङ्गभेद between the उपमान and the उपमेय which is,

however, waived by the dictum of Daṇḍin न लिङ्गवचने भिन्ने न हीनाधिकतापि वा । उपमादूषणायालं यत्रोद्देशो न भीमताम् ॥ Cf. रघु I. 89 प्रस्थितायां प्रतिष्ठेयाः etc.

7. Construe : स न्यस्तचिह्नान् अपि तेजो...मितां राजलक्ष्मीं दवानः अना...राजिः अन्तर्मदावस्थः द्विपेन्द्रः इव आसीत् ।

"A very king he strode, whose glory shone, unhelped by outward show." अन्तर्मदावस्थः द्विपेन्द्रः इव like some elephant, "The lord of his herd, whose passion undisplayed burns fierce within." Vallabha refers to four kinds of elephants भद्र, मन्द, मृग and संकीर्ण of which भद्र is spoken of as being अन्तर्मद द्विपः द्वाभ्यां पिबतीति द्विपः For the elephant sucks up water with its (proboscis) trunk and then pours it down its throat, hence it is also called अनेकप.

8. Construe : लता...प्रथितैः केशैः (उपलक्षितः) स अधिज्यघन्वा मुनि...धेनोः रक्षापदेशात् वन्यान् दुष्टसत्त्वान् विनेष्यन्निव दावं विचचार ।

लताप्रतानोद्-प्रथितैः केशैः—Similarly in IX 51 Daśaratha who has gone to the forest for the pleasures of the chase is described as प्रथितमौलिरसौ वनमालया "His hair in woodland wreath was bound." अधिज्यघन्वा—ज्याम् अधिगतम् अधिज्यं धनुः यस्य सोऽधिज्यघन्वा । according to Pāṇini धनुषश्च । 4-5-129 धनुरन्तस्य बहुव्रीहेरनङादेशः स्यात् । शाङ्गघन्वा । दावं is forest. In the last line the poet fancies that the king's tending the cow was a mere pretext (रक्षा + अपदेशः); his real purpose in ranging the forest wild was to tame and discipline (विनेष्यन्निव) the ferocious beasts in the forest.

9. Construe : विमुष्ट...चरस्य पाशभृता समस्य तस्य पार्श्वद्रुमाः उन्मदानां वयसां विरात्रैः आलोकशब्दम् उदीरयामासुः इव ।

When a king comes, bards hail him with the cries of 'Long live the king,' 'Victory to the king'; the poet here

fancies that the wayside trees hymned him with praises under the guise of the gladsome twitter of the birds in them. पार्श्व is पार्श्वानां समूहः । Thus the word पार्श्व (side) is derived from पशु (contraction of परशु) a ribbon. पाशभृता समस्य । पाशभृत् is वरुण who is also called पाशिन्; he is the ruler of the moral order of the universe; he is a विनेता as the king was. Hence the comparison. Cf. रघु IX. 6, आलोकशब्दः is the same as जयशब्दः as explained by वल्लभ—“आलोकस्य दर्शनस्य शब्दः आलोकशब्दः । जय जीवेत्याद्यालोकशब्दः ।” etc. Cf. शाकुन्तल VII. 23 बाष्पेण प्रतिषिद्धेऽपि जयशब्दे जितं मया । also विक्रमो II. 17. मया नाम जितं यस्य त्वयायं समुदीर्यते । जयशब्दः सहस्त्राक्षात् पुरुषान्तरमागतः ।

10 Construe : मरुत्प्रयुक्ताश्च वाललताः आरात् अभिवर्तमानं मरुत्सखाभम् अर्च्यं तं प्रसूनैः पौरकन्याः आचारलाजैरिव अवाकिरन् ।

मरुत्सखाभम् । मरुतः वायोः सखा अग्निः । or as another commentator would have it मरुतां देवानां सखा इन्द्रः तत्तुल्या आभा तेजो यस्य तम् । आचारलाजैः etc. It was the custom (आचार) to scatter fried grains when the king passed. Cf. अवाकिरन् वयोवृद्धास्तं लाजैः पौरयोषितः । रघु० IV. 27. For the idea that वायु is the friend of अग्नि Cf. स्वयमेव हि वातोऽग्नेः सारथ्यं प्रतिपद्यते । रघु० X. 40. also समीरणो नोदयिता भवेति व्यादिश्यते केन हुताशनस्य । कुमार० III. 21.

11. Construe : घनुर्भृतोऽप्यस्य विशङ्कैः अन्तःकरणैः दयाद्रंभावम् (इति) आख्यातं वपुः विलोकयन्त्यः हरिण्यः अक्षणां प्रकामविस्तारफलम् आपुः ।

Mark the construction which is somewhat clumsy. The deer watched with unfearing hearts the mild archer. Although he wielded the bow and therefore should have caused fear in them, yet their unfearing hearts told his kindly aspect, his mild nature. And his was a handsome presence; thus they obtained the fruit of their wide-expanding eyes. For the fruit of eyes is to behold lovely objects; vain are our eyes to us if they are not blest with the vision

of lovely things. Cf. उपात्तसारश्चक्षुषा मे स्वविषयः । मालविका० II. 9.
 15. भाग्यास्तमयमिवाक्षोः...मन्ये तस्यास्तिरस्करणम् । मालविका० II. 11.
 अनवाप्तचक्षुःफलोऽसि येन त्वया द्रष्टव्यानां परं न वृष्टम् । शाकुन्तल II. 7.
 15. So in विक्रमो० I. 9. the king speaking of Urvaśī says
 यदृच्छया त्वं सकृदप्यवन्ध्ययोः पथि स्थिता सुन्दरि यस्य नेत्रयोः । Cf. also
 हरिमवलोक्य सफल्य नयने । गीतगो० IX. 6.

12. Construe : स मारुत...रन्ध्रैः कूजद्भिः कीचकैः आपादित...
 कृत्यं कुञ्जेषु वनदेवताभिः उद्गीयमानं स्वं यशः शुश्राव ।

The word कीचक is very appropriately used : derived from चीक्—चीकति चीकयते वा that which produces a sound and therefore a sounding bamboo; by metathesis we get कीचक according to उग्रादि० V. 36. चीकयतेराद्यन्तविपर्ययश्च । कीचको वंशभेदः । For the idea that the bamboos supplied the accompaniment to the songs of the driads or wood nymphs. Cf यः पूरयन्कीचकरन्ध्रभागान्दरीमुखोत्थेन समीरणेन । उद्गास्यतामिच्छति किन्नराणां तानप्रदायित्वमिवोपगन्तुम् । कु० I. 1 शब्दायन्ते मधुरमनिलैः कीचकाः पूर्यमाणाः । मेघ० I. 60.

13. Construe : गिरि...राणां. तुषारैः पृक्तः अनोक...गन्धी पवनः
 आतपक्लान्तम् अना...पत्रम् आचारपूतम् तं सिखेवे ।

The figure of speech is कान्वयलिङ्ग where the relation of cause and effect is suggested and not directly expressed. He was nigh fainting from the heat, and carried no sunshade : so the breeze bore sweet fragrance of blossoms and cooling spray from mountain-cataracts to refresh him; while the third आचारपूत suggests according to मल्लिनाथ—that he was entitled to ministration even by the wind which is पवन the purifying element. The word अनोक is explained thus अनसः (शकटस्थ) अकं (वेगं) हन्ति इत्यनोकहः impeding the movement of a chariot, hence a tree. For this description

of the wind Cf. भागीरथीनिर्भरशीकराणां बोढा मुहुः कम्पितदेवदारुः । etc. कुमार० I. 15.

14. Construe : गोप्तरि तस्मिन् वनं गाहमाने वृष्ट्या विनापि दावाग्निः शशाम, फलपुष्पवृद्धिः विशेषा आसीत्, सत्त्वेषु अधिकः ऊनं न ववाचे ।

Such was the chastening effect of his presence in the forest. The idea is usual and is to be met with particularly in the description of a peaceful hermitage. Cf. विलम्बं हरिणा-श्चरन्त्यचकिता देशागतप्रत्ययाः । वृक्षाः पुष्पफलैः समृद्धविटपाः सर्वे दयारक्षिताः । स्वप्नवा० I. 12. Cf. also क्षुद्रान्नं जङ्घ्रिणान्मृगेन्द्राः etc. भट्टि II. 25.

15. Construe : पल्लव...ताम्रा पतङ्गस्य प्रभा मुनेश्च धेनुः दिगन्तराणि संचारपूतानि कृत्वा दिनान्ते निलयाय गन्तुं प्रचक्रमे ।

A very beautiful instance of the figure of speech तुल्ययोगिता—defined thus : नियतानां सकृद्धर्मः सा पुनस्तुल्ययोगिता । where two things which are both objects of description are connected with one common quality and a comparison between them is implied. Here the poet wants to describe both the light of the setting sun and the cow of the sage : the description of both is managed with amazing brevity by the use of common attributes. पल्लवरागताम्रा निलयाय गन्तुं प्रचक्रमे । etc. निलयाय—The dative or the accu. according to गत्यर्थकर्मणि द्वितीयाचतुर्थ्यां षेष्टायामनञ्चति । पाणिनि II. 3. 12.

16. Construe : मध्य...पालः देवता...क्रियार्थी ताम् अन्वग्ययौ । सतां मतेन तेन सा साक्षात् विधिनोपपन्ना श्रद्धेय च वभौ ।

विधिः is properly a scriptural injunction; here however it means the performance of a religious rite according to such an injunction; mere faith without performance is no good. मध्यमलोकपालः the king is so called because he is the lord of the Earth which is midway between heavens above and the nether regions below. So in विक्रमो० V. 19. 107

Nārada hails the king thus. विजयतां मध्यमलोकपालः । सतां मतेन can be taken according to Mallinātha, with the king and with विधि in the senses of (i) Esteemed or honoured by the good, (ii) Approved, practised by the good.

17. Construe : स पत्त्वल...यूयानि आवास...वर्हिणानि मृगा...
लानि श्यामायमानानि वनानि पश्यन् ययौ ।

Mallinātha understands the epithets पत्त्वलोत्तीर्णं etc. as giving the reason why the forests were श्यामायमानानि; of course, shades of evening were gathering, and hence the forests darkened; but the boars trooping homeward from the pools, or the peacocks flying to their wonted roosts, or the deer retiring to the dark-green grassy glades—all these are dark in colour; hence Mallinātha is justified in explaining in the way he does; and it is a very happy explanation too. Cf. also. तन्मृगवृथं—श्यामीचकार वनमाकुलदृष्टिपतैः etc. रघु० IX 55-56.

18. Construe : गृष्टिः नरेन्द्रश्च उभौ (यथाक्रमम्) आपीन...
प्रयत्नात् वपुषो गुरुत्वाच्च अञ्चित्ताभ्यां गताभ्यां तपोवना...पथम् अलं चक्रतुः ।

आपीनम् is ऊधः udder; lit. that which is distended all round. गृष्टिः a cow that calves but once, and hence one who never goes dry. अञ्चित is literally what is honoured or worshipped; and then charming. तपोवनावृत्ति-पथम् explained by Mallinātha as तपोवनात् आवृत्तेः पन्थाः तम् । meaning the way which led from and back to the penance-grove; or simply the way back in which case explain तपोवने आवृत्तिः । (Returning to the penance-grove) तस्य पन्थाः । For the meaning of अञ्चित Cf. गतेषु लीलान्वितविक्रमेयु । कुमार० I. 34.

19. Construe : वसिष्ठधेनोः अनुयायिनं वनान्तात् आवर्तमानं तं
वनिता निमेषा...पङ्क्तिः उपोषिताभ्यामिव लोचनाभ्यां पयो ।

वनिता वनान्तात् The word वनिता for wife is certainly used to secure the effect of alliteration; but also it is very happily used here; for it means not simply woman but one who dearly loves her husband वनिता जनितात्यन्तानुरागायां च योषिति । अमर० III. 2482. The loving wife eagerly awaited their return: she was bidden by the sage to follow the cow to the edge of the forest and receive her coming home. Cf. I. 90. For the idea that she drank him with her unwinking eyes. Cf. विक्रमो० Act I where Ūrvaśī remarks of her friends समदुःखसुखः पिवतीव मां नयनाभ्याम् ।

20. Construe : वर्त्मनि पार्थिवेन पुरस्कृता पार्थिवधर्मपत्न्या प्रत्युद्गता सा धेनुः तदन्तरे दिन...गता संध्या इव विरराज ।

A very happy comparison : the king, the cow, and the queen, are the day, the twilight, and the night, both in sequence of time and place. The cow is already compared to संध्या—रघु० I. 83. The king with his splendour resembles the blazing day : and the queen with her tenderness and beauty, the night illumined by soft moonlight.

21. Construe : साक्षतपात्रहस्ता सुदक्षिणा पयस्विनीं तां प्रदक्षिणीकृत्य प्रणम्य च तस्याः विशालं गृह्णान्तरम् अर्थसिद्धेः द्वारमिव आनर्च ।

पयस्विनी—(पयस् + विन्) the possessive termination विन् is used in the sense of प्राशस्त्य—the milk she gave was both good and plentiful. The word अक्षताः (न क्षतं येषां ते) is always mas. plural, and denotes whole grains of rice with the husk removed. The space between her horns was as it were the doorway through which the worshipper passed to the fulfilment of his object.

22. Construe : वत्सोत्सुका अपि सा स्तिमिता सपर्यां प्रत्यग्रहीत् इति सौ कनकदन्तुः अक्षतलोपाख्ये तद्विषयां प्रयावन्निहानि पुरःफलानि हि ।

The last line has become proverbial : the signs of favour, which such revered animals or persons show are indications of the imminent fulfilment of the desired object. पुरःफलानि Having the fruit before them i. e. approaching near at hand.

23. Construe : भुजो...रिपुः दिलीपः सदारस्य गुरोः पादौ निपीड्य सांध्यं च विधिं समाप्य दोहावसाने निषण्णां दोग्ध्रीं पुनरेव भेजे ।

भेजे भुजोच्छिन्न etc. This epithet of the king "Who smote his foes with his arm" is simply used to secure alliteration and does not seem to serve any special object, unless as some suggest it refers to the incident of the king's encounter with the lion which called for the prowess of his arm; analyse भुजाभ्याम् उच्छिन्नाः रिपवः येन सः । पुनरेव—it is not necessary to take एव with दोग्ध्री as Mallinātha does.

24. Construe : गोप्ता गृहिणीसहायः अन्तिक...प्रदीपां ताम् अन्वास्य क्रमेण सुप्तामनु संविदेश प्रातः सुप्तोत्थिताम् अनु उदतिष्ठत् ।

क्रमेण as Mallinātha explains there is no पौनरुक्य or tautology due to the use of both क्रमेण and अनु, as the former refers to the succession of the cow's actions while the latter (अनु) refers to those of the cow and the king.

25. Construe : इत्थं प्रजार्थं महिष्या समं व्रतं धारयतः मह... कीर्तेः दीनो...चित्तस्य त्रिगुणानि सप्तदिनानि व्यतीयुः ।

धारयतः—He was observing the vow for his own benefit: hence properly धारयतः Parsm. is not right; for a causal verb takes the Atm. when the action benefits the agent. Hence it is to be understood that the vow was practised with ease; for according to पाणिनि III. 2. 130 इङ्धाव्योः शत्र-

can take शत (अत्) when they imply absence of effort on the part of the agent.

26. Construe : अन्येद्युः मुनि...वेनुः आत्मानुचरस्य भावं जिज्ञासमाना गङ्गा...शष्पं गौरीगुरोः गह्वरम् आविवेश ।

अन्येद्युः according to पाणिनि V. 3. 22. (quoted by मल्लिनाथ). On the next day i. e. 22nd day. गौरीगुरोः गह्वरम्—a cave of the mountain हिमालय the father of गौरी Cf. अखिलमिदममुष्य गौरीगुरोस्त्रिभुवनमपि नैति मन्ये तुलाम् । किराता० V. 21. Mark the alliteration.

27. Construe : सा हिंसा मनसापि दुष्प्रवर्पा इति अद्रि...क्षणेन नृपेण अलक्षितः सिंहः तां प्रसह्य चकर्ष किल ।

किल according to Mallinātha is used in the sense of अलीके—and not in the sense of “So it was told or said” as we have it in the translation. So the meaning would be the lion did not really seize the cow, but made as if he had forcibly seized her.

28. Construe : गुहा...दीर्घं तदीयम् आक्रन्दम् आर्तसाधोः नृपस्य नगेन्द्रसक्तां दृष्टि रश्मिषु आदायेव निवर्तयामास ।

Her long-drawn cries re-echoing from the caves aroused the king and recalled his gaze : the poet, therefore, gives us the delightful fancy that the eyes of the king were held as by a leash or thong or reins, and dragged to where the lion stood with the tawny cow pressed beneath his paw; so suddenly was his gaze recalled. आर्तसाधोः Kind to the distress.

29. Construe : धनुर्धरः स पाटलायां गवि तस्थिवांसं केसरिणं सानुमतः धातुमय्याम् अधित्यकायां प्रफुल्लं लोध्रद्रुमम् इव ददर्श ।

The lion was as it were a Lodhra tree full blossoming on the upper ledge of some red-chalk hill. तस्थिवांसम् is a CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha. vedic form Perf. Part. from स्था but it is pretty commonly

used in classical Sanskrit. The cow was red; hence the अधित्यका (upland upper ledge) is spoken of as धातुमयी and the word केसरिन् for the lion-possessed of the mane (केसर) —is used to make him better resemble the tree with its flowers. In the कुमार० the poet describes how rich in minerals the peaks of the हिमालय are : यश्चाप्सरोविभ्रममण्डनानां संपादयित्रीं शिखरैर्विमर्ति । बलाहकच्छेदविमकरागामकालसन्ध्यामिव धातुमत्ताम् ॥ 1. 4.

30. Construe : ततः मृगेन्द्रगामी शरभ्यः प्रसभो...रिः जाताभिषङ्गः नृपतिः वध्यस्य मृगेन्द्रस्य वधाय निषङ्गात् शरम् उद्धर्तुम् ऐच्छत् ।

Mark the conscious seeking after effect in the phrases chosen—which do produce though not quite a pleasant—jingle of alliteration. जाताभिषङ्गः—The king felt humiliated that his charge was thus attacked. अभिषङ्गः पराभवः । Cf. ततोऽभिषङ्गानिलविप्रविद्धा । etc. रघु. XIV. 54.

31. Construe : प्रहर्तुः तस्य वामेतरः करः नख...पत्रे सायकपुङ्खे एव सक्ताङ्गुलिः चित्रा...रम्भः इवावतस्थे ।

नखप्रभा etc. The arrow had feathers at one end—and these feathers were those of a heron (कङ्कपत्र); so that as the king held the पुङ्ख or the feather end of the arrow, the sheen of his bright nails covered the heron-feathers. चित्रार्पितारम्भः—The activity of the right hand was arrested as if the hand was a painted hand. अवतस्थे—Atm. according to समवप्रविभ्यः स्थः । पाणिनि I. 3. 23 स्था is Atm. when preceded by सम्, अव, प्र and वि.

32. Construe : बाहुप्रति...मन्युः राजा मन्त्रो...वीर्यः भोगीव अभ्यर्णम् आगस्कृतम् अस्पृशद्भिः स्वतेजोभिरन्तर् अदह्यत् ।

Thus stayed from action, unable to strike the foe though so nigh, the king raged furiously like a cobra constrained by some spell or herb. अभ्यर्णम् is near, standing very close. बाहुप्रति...मन्युः an offender.

33. Construe : निगृहीतघेनुः सिंहः आर्यगृह्णं मनु...केतुं सिंहो-
रुसत्त्वम् आत्मवृत्तौ विस्मितं तं मनुष्यवाचा विस्माययन् इव निजगाद ।

आर्यगृह्णम्—आर्याणां सतां गृह्णं पद्वयम् । a partisan of the noble,
one who is always a friend to the noble and the good.
केतु is a flag or also light as in the well known Vedic
verse केतुं कृण्वन् अकेतवे । पेशो मर्या अपेशसे । “Making light where
there was no light; and giving form where all was form-
less.” He was the light of his race i.e. the foremost of
his race. विस्माययन् is Pres. part. of the causal of स्मि. The
reading विस्मापयन् is noted by मल्लिनाथ who, however, points
out how it is grammatically not correct, the correct form
being विस्मापयमानः । Here again there is an effort at
alliteration.

34. Construe : (हे) महीपाल तव श्रमेण अलम्, इतो प्रयुक्तमपि
अस्त्रं वृथा स्यात् । पादपो—शक्ति मारुतस्य रंहः शिलोच्चये न मूर्च्छति ।

रहः Neu. force, velocity. मूर्च्छति—takes effect, prevails
against. Cf. मूर्च्छन्त्यभी विकाराः प्रायेणैश्वर्यमत्तेषु also छाया न मूर्च्छति
मलोपहतप्रसादे । शुद्धे तु दर्पणतले सुलभावकाशा ॥ The idea in the
second line is beautifully expressed in VIII. 90. द्रुमसानुमतां
किमन्तरं यदि वायौ द्वितयेऽपि ते चलाः ॥

35. Construe : कैलासगौरं वृषमारुक्षोः अष्टमूर्तेः पादार्पणं
ष्ठम् निकुम्भमित्रं कुम्भोदरं नाम किंकरं मामवेहि ।

The eight forms of Śiva are well known. Cf. शाकुन्तल
I. 1. and मालविका I. 1. निकुम्भ according to the commen-
tator वल्लभ was Pārvati's lion. पादार्पणं etc. पादस्य अर्पणं तदेव
अनुग्रहः तेन पूतम् । hallowed or purified by the favour of the
lord—viz. his planting his foot on his back.

36. Construe : पुरः अमुं देवदारुं पश्यसि । असौ वृषभध्वजेन

पश्यसि “इति काकुः” as Mallinātha remarks : काकुः स्त्रियां विकारो यः शोकभीत्यादिभिर्ध्वनेः । अमरः I. 335. It is a change of voice caused by any emotion; it also implies emphasis or question. हेमकुम्भस्तननिःसतानाम्-पयसाम्-The word पयस् is both milk and water. Hence when the tree is meant, it would mean ‘poured from breast-like golden pitchers’; while it is also possible to take it with स्कन्द “who tasted her milk coming out from her breasts as from golden jars.” Of course there is a slight grammatical difficulty, for strictly in the उपमितिसमास the उपमेय स्तन should come first—the form being स्तनहेमकुम्भम्; but after all there is no question that the poet does imply the comparison between स्कन्द and the tree who were both nurslings of the divine mother. Cf. पयोधटैराश्रमवालवृक्षान्संबर्धयन्ती स्वबलानुरूपैः । असंशयं प्राक्तनयोपपत्तेः स्तनन्धय-प्रीतिमवाप्स्यसि त्वम् ॥ रघु० XIV. 78.

37. Construe : कदाचित् कटं कण्डूयमानेन वन्यद्विपेन अस्य त्वगुन्मथिता । अथाद्रेस्तनया असुरास्त्रैरालीढं सेनान्यमिव एनं शुशोच ।

वन्यः is वने भवः । सेनानी is स्कन्द the leader of the heavenly hosts. Cf. अमी हि वीर्यप्रभवं भवस्य जयाय सेनान्यमुशन्ति देवाः । कुमार० III. 15. आलीढम् is क्षतम्-wounded.

38. Construe : तदा प्रभृत्येव वनद्विपानां त्रासार्थं शूलभृता अङ्का-...वृत्तिं सिंहत्वं विधाय अस्मिन्नद्रिकुक्षौ अहं व्यापारितः ।

अङ्कागत.....वृत्ति—अङ्कम् आगताः सत्त्वाः वृत्तिर्यस्मिन् तत् । goes with सिंहत्वं । The dread trident-bearer placed him there to scare in lion-shape all wild elephants, and prey on beasts that ventured near those haunts.

39. Construe : तस्य क्षुधितस्य मम तृप्यै परमेश्वरेण प्रदिष्टकाला एषा अलम् । सुरद्विषश्चान्द्रमसी सुधेव मे शोणितपारणा उपस्थिता ।

It is better to split the sentence into two as shown above, rather than take it as one sentence with its involved construction as मल्लिनाथ does. पारणा is व्रतान्त. भोजनम्—The meal that ends the fast or the vow. सुरद्विषः—Of Rāhu, the enemy of the Gods; referring to the popular belief that the demon Rāhu swallows the moon in her eclipse. The moon is full of सुधा. Cf. रविमावसते सतां क्रियायै । सुधया तर्पयते सुरान् पितृशुच । विक्रमो III. 7. The simile is very appropriate, because eclipses, too, are ordered at stated intervals by the lord; and the demon cannot leave his place to pounce upon the moon, but can prey upon her when the latter is अङ्गागत i.e. approaches him as at an eclipse.

40 Construe :—स त्वं लज्जां विहाय निवर्तस्व, भवान् गुरोः दर्शित...भक्तिः । यद्रक्ष्यं शस्त्रेण अशक्यरक्ष तत् (नष्टमपि) शस्त्रभृतां यशः न क्षिणोति ।

स त्वम्—That you, therefore you, you, under these circumstances. Mark the slight irregularity in the first line when the king is addressed in the second person त्वम् and immediately referred to in the third person भवान्. रक्ष्यम्—Charge, what ought to be protected, being committed to one's charge. "When arms are vain, to fail can shame no warrior."

41. Construe :—पुरुषाधिराजः इति प्रगल्भं मृगाधिराजस्य वचः निशम्य गिरिशप्रभावात् प्रत्याहतास्त्रः आत्मनि अवज्ञां शिथिलीचकार ।

प्रगल्भम् Bold, or as some suggest intelligent, significant. Cf. कुमार V. 30. गिरिशः derived as गिरौ शेते इति । But then the proper form should be गिरिशयः according to पाणिनि III. 2. 15. This however is a Vedic form. Or it may be explained as गिरि+शः, श being a possessive affix—गिरिः अस्य अस्तीति अर्थात् आश्रयत्वेन । अवज्ञाम् etc. the king no longer scorned himself.

42. Construe : तत्पूर्वभङ्गे इषुप्रयोगे वितथप्रयत्नः वज्रं मुमुक्षन्
अम्बकवीक्षणेन जडीकृतः वज्रपाणिरिव एनं प्रत्यब्रवीत् ।

तत्पूर्वभङ्गे—Of which that was the first failure. Some read सङ्गे for भङ्गे and सङ्ग is explained as रोधः hindrance; but it is difficult to understand सङ्गः as meaning “hindrance” despite the commentators. अम्बक is popularly explained as त्रीणि अम्बकानि यस्य । and Cf. the वदु chaffing Pārvatī in the कुमार° on her love for the three-eyed god वपुर्विरूपाक्षमलक्ष्मजन्मता etc. The reference here is to the story told in महाभा° द्रोण° अ. २००; when Mahādeva burnt the three cities of the demons, Indra was present to witness the work of destruction, and seeing Durgā bearing a wondrous child in her arms, he got jealous and raised his thunderbolt to destroy the child; when all of a sudden his arm became stiff. Brahman then asked Indra to propitiate the child which was no other than Śiva himself; from that time, Indra received the name वज्रपाणिः.

43. Construe : (हे) मृगेन्द्र संरुद्धचेष्टस्य तद्वचः कामं हास्यं यदहं
विवक्षुः । (यतः) भवान् प्राणभृताम् अन्तर्गतं सर्वं भावं वेद अतः हि अभिधास्ये ।

कामम्—आकामानुमतौ कामम् । अमर° III. 2875. It implies an assent given with reluctance; granted that, allowing for agreement's sake. etc.

44. Construe : स्थावरजङ्गमानां सर्गं...हेतुः स मे मान्यः ।
आहिताग्नेः गुरोः अपि पुरस्तात् नश्यत् इदं घनम् अनुपेक्षणीयम् ।

God Śiva is properly the destroyer; yet he is spoken of as the supreme being : for to the devotee, his particular deity is always the supreme being. This is what Max Müller calls henotheism. स्थावरः- स्थानशीलः स्था+वरच्, according to स्थेश्मासपि सकसो वरच् । पाणिनि III. 2. 175. While जङ्गमः is जङ्गम्यते वक्त्रं गच्छतीति according to नित्यं कौटिल्ये गतौ । पाणिनि III.

1. 23.; the frequentative affix वङ् is applied in the sense of irregular movement; or it is applied to express frequency merely.

45. Construe : स त्वं मदीयेन देहेन शरीरवृत्तिं निर्वर्तयितुं प्रसीद । दिनावसा...वत्सा इयं महर्षेः धेनुः विसृज्यताम् ।

स त्वम्—Since he was ordered by Lord Śiva to prey upon beasts that ventured near him. The epithet दिनावसान etc. is purposely used to excite the lion's pity.

46. Construe : अथ भूते...वर्ती स गिरिगह्वराणाम् अन्धकारं दंष्ट्रामयूखैः शकलानि कुर्वन् किञ्चिद्बिहस्य अर्थपतिं भूयो वभाषे ।

अन्धकारं शकलानि कुर्वन्—is quite an odd and unusual construction : as the lion laughed his flashing teeth shone through the darksome caves and split up the thick mass in each cave into a number of pieces. अर्थपतिम् for the king is quite significant : the lion laughed at the king's words—but after all those words of the king were not quite laughable. He was the lord of अर्थ or sense, and he easily worsted his opponent in argument.

47. Construe:—एकातपत्रं जगतः प्रभुत्वं नवं वयः इदं कान्तं वपुः च अल्पस्य हेतोः बहु हातुमिच्छन् त्वम् मे विचारमूढः प्रतिभासि ।

आतपात् त्रायते इति आतपत्रम्—Here राजच्छत्रम् । While एकात० shows universal sovereignty. "Wouldst thou renounce in haste bright life and youth and sovereign sway for a mere trifle? It is sheer madness, king." अल्पस्य हेतोः the genitive according to 'षष्ठी हेतुप्रयोगे.'

48. Construe:—तव भूतानुकम्पा चेत् त्वदन्ते इयं एका गोः स्वस्तिमती भवेत् । (हे) प्रजानाथ जीवन् पुनः पितेव प्रजाः शश्वत् उपप्लवेभ्यः पासि ।

स्वस्तिमती—lit. possessed of safety or well-being i. e. saved from death. The affix भुप् is here used after an

अव्यय, उपप्लवेभ्यः—उपप्लव is from उप + प्लु to flow over, pass over—hence a calamity. Cf. रघु० X. 5, XIV. 64; कुमार II. 32.

49. Construe:—अथ एकघेनोः अपराधचण्डात् कृशानुप्रतिमात् गुरोः विभेषि घटोद्धनीः गाः स्पर्शयता भवता अस्य मन्युः विनेतुं शक्यः ।

घटोद्धनीः—घटा इव ऊर्धांसि यासां ताः । With pot-like udders. भवता अस्य मन्युः विनेतुं शक्यः । or the alternative अस्य मन्युं विनेतुं भवता शक्यम् । both are legitimate constructions. स्पर्शयता—giving, presenting—विश्रायनं वितरणं स्पर्शनं प्रतिपादनम् इत्यमरः ।

50 Construe : तत् कल्याणपरम्पराणां भोक्ताग्म् ऊर्जस्वलम् आत्मदेहं रक्ष । महीतल...भिन्नम् ऋद्धं राज्यं हि ऐन्द्रं पदम् आहुः ।

ऊर्जस्वलम्-ऊर्जो बलमस्यास्तीति । Powerful. If you are afraid that you will lose the heavenly regions by allowing the cow to be killed, you are mistaken : for Indra's state, save that you dwell on earth, scarce passes yours.

51. Construe : मृगेन्द्रे एतावदुक्त्वा विरते सति गुहागतेन अस्य प्रतिस्वनेन शिलोच्चयः अपि प्रीत्या तमेव अर्थं क्षितिपालम् उच्चैरभाषतेव ।

So spoke the lion, and the mountain caves, loud echoing seemed to urge that same plea in flattering tones. A fine उत्प्रेक्षा or conceit. शिलोच्चयः is mountain, already used by the poet in II. 34.

52. Construe : देवानुचरस्य वाचं निशम्य मनुष्यदेवः तद...राक्ष्या धेन्वा निरीक्ष्यमाणः सुतरां दयालुः (सन्) पुनरप्युवाच ।

Mark the words देवानुचरस्य and मनुष्यदेव suggesting that while the one was a mere servant of the lord (देव) the other was the lord himself. तदध्यासितकातराक्ष्या तेन सिद्धेन यद अध्यासितं तेन कातरे अक्षिणी यस्यास्तथा । or also तेन अध्यासिता तदध्यासिता ।

सा चासौ कातराक्षी च तथा । This is the reason why the king was much more moved. The figure is काव्यलिङ्ग here.

53. Construe : क्षतात् त्रायते इति उदग्रः क्षत्रस्य शब्दः भुवनेषु रूढः किल । तद्विपरीतवृत्तेः राज्येन किम्, उपक्रोशमलीमसैः प्राणैर्वा किम् ।

This is answer to 47-48. किल is used in the sense of वार्तायाम् । as is well known, as is traditionally understood. उदग्रः शब्दः—The proud or exalted title of a क्षत्रियः. The word is not केवलरूढ—merely conventional but its etymology also supports the sense—it is योगरूढ. See मल्लिनाथ, मलीमस—मल + the Possessive affix इमस. Cf. स क्षत्रियः त्राणसहः सतां यः । etc. किराता° III. 48.

54. Construe : महर्षेरनुनयः च अन्यपयस्विनीनां विश्राणनात् कथं नु शक्यः । इमां सुरभेः अनूनां अवेहि । त्वया तु अस्यां रुद्रीजसा प्रहृतम् ।

अनुनयः—Removal of anger. विश्राणनात्—Giving, presenting. The च here, as Mallinātha points out, is used in the sense of वा.

55. Construe : सेयं स्वदेहा...ष्क्रयेण मया भवतः मोचयितुं न्याय्या । एवं तव पारणा विहता न स्यात् मुनेः क्रियार्थश्च अलुप्तः भवेत् ।

The पारणा—meal after a fast is as much a duty enjoined as the fast itself; निष्क्रय is ransom, exchange and not price.

56. Construe : परवान् भवान् अपि इदम् अवैति—तव हि देवदारो महान् प्रयत्नः । स्वयमक्षतेन रक्ष्यं विनाश्य नियोवतुः अग्रे स्थातुं शक्यं न हि ।

स्वयम् is equal to आत्मना, himself unharmed. महान् हि etc. is a parenthetical sentence. You well know that if one loses his charge (स्वयम्) himself unwounded, it were not well to face his lord.

57. Construe : किमपि अहं तर्वाहिस्यः मतः चेत् मे यशःशरीरे दयालुः भव । मद्धिधानाम् एका...सिषु भौतिकेषु पिण्डेषु अनास्था खलु ।

किमपि according to मल्लिनाथ किंवा if on the other hand; it may also be taken adverbially to mean "for some reason or another." भौतिकेषु-made of the भूत or elements. एकान्त० अवश्यविनाशिषु । एकम् एव अन्तं स्वरूपं यस्य तदेकान्तम् । एकान्तं यथा तथा विध्वस्तुं शीलं येषां तेषु । Cf. अभिमानधनस्य गत्वरैरसुभिः स्थास्तु यशश्चिचीयतः । etc. किरात० II 19. also संभावितस्य चाकीर्तिर्मरणादतिरिच्यते । भगव० II. 34.

58. Construe : संबन्धमाभाषणपूर्वम् आहुः । वनान्ते संगतयोः नौ स वृत्तः । तद् हे भूत...नुग संबन्धिनः मे प्रणयं विहेत्तुं त्वं नार्हसि ।

Cf. यतः सतां सन्नतगात्रि संगतं मनीषिभिः साप्तपदीनमुच्यते । कुमार० V. 39. वनान्ते—वनप्रदेशे or simply वने; अन्त either added in the sense of प्रदेश or for the sake of emphasis.

59. Construe : तथेति गामुक्तवते हरये स न्यस्तशस्त्रः सद्यः प्रति-...बाहुः दिलीपः स्वदेहम् आमिषस्य पिण्डम् इव उपानयत् ।

गाम् is वाचम्. Cf. गौगौः कामदुघा सम्यक् प्रयुक्ता स्मर्यते बुधैः ॥ काव्या. 1. 6. सद्यः that instant was the charm reversed and the monarch's arm was free. पिण्डम् Cf. भौतिकेषु पिण्डेषु II. 57.

60. Construe : तस्मिन् क्षणे उग्रं सिंहनिपातम् उत्पश्यतः अवाङ्मुखस्य प्रजानां पालयितुः विद्या...मुक्ता पुष्पवृष्टिः पपात ।

अवाक् is from अव + अञ्च्—अव निम्नम् अञ्चतोति अवाक् । अवाक् मुखं यस्य । With his face hung down. When the lord of the king was expecting death from the lion's spring a rain of flowers fell over him and a sweet voice sounded in his ear.

61. Construe : उत्तिष्ठ वत्स इति अमतायमानम् उत्थितं वचः निशम्य उत्थितः सन् राजा अग्रतः प्रस्रविणीं गां स्वां जननीम् इव ददश सिंह न ।

अमृतायमानम्—according to उपमानादाचारे । A denominative pres. part. अमृतमिव आचरति इति । The cow was a very mother to the king, and distilled milk at the sight of her offspring. A pretty common idea. Cf. इयं ते जननी प्राप्ता त्वदालोकनतत्परा । स्नेहप्रसन्नवनिर्भिन्नमुद्वहन्ती स्तनांशुकम् । विक्रमो V. 12. Cf. also I. 84.

62. Construe : विस्मितं तं घेनुरुवाच । (हे) साधो मया मायामुद्भाव्य परीक्षितोऽसि । ऋषिप्रभावात् अन्तर्कोऽपि मयि प्रहृतुं न प्रभुः किमुत अन्यर्हिज्ञाः ।

मायाम् उद्भाव्य—We know from the first book of the Rāmāyaṇa how Vasiṣṭha's cow produced through her magic power a host of warriors and drove away Viśvāmitra and his army when Viśvāmitra tried to take the cow by force. (The argument employed is what is called कैमुतिकन्याय—and the figure अर्थापत्तिः—कैमुतिकन्यायेन संसिद्धिः काव्या-र्थापत्तिरिष्यते । A fortiori with greater reason.)

63. Construe : ततो मानितार्थी स्वहस्ता...शब्दः स हस्तौ समा...नीय वशस्य कर्तारम् अन...कीर्तिं तनयं सुदक्षिणायां ययाचे ।

The style is again very much artificial and strained as the poet is striving after effect by using alliterative words.

64. Construe : सा पयस्विनी संतानकामाय राज्ञे तथेति कामं प्रतिश्रुत्य “(हे) पुत्र मदीयं पयः पत्रपुटे दुग्ध्वा उपभुङ्क्ष्व” इति आदिदेश ।

संतानं कामयते इति संतानकामः । कामं is वरं the boon he asked. राज्ञे प्रतिश्रुत्य mark the dative : in the case of श्रु. with प्रति and आ the person to whom something is promised is put in the dative प्रत्याङ्म्यां श्रवः पूर्वस्य कर्ता । पाणिनि I. 4. 40.

66. Construe : (हे) मातः वत्सस्य होमार्थविधेः च शेषं तव औघस्यं रक्षितायाः उर्व्याः षष्ठांशमिव ऋषेरनुज्ञामधिगम्य उपभोक्तुम् इच्छामि ।

वत्सस्य शेषं of course implies by लक्षणा वत्सपीतस्य शेषम्; the comparison between the cow and the earth is almost inevitable, and curiously enough the word गौ means both a cow and the earth. औषस्यम्—ऊषसि भवम् Milk. That the king is entitled to one-sixth of the earth's produce is a very common idea. Cf. मनु VII. 131-133. Cf. also शाकु° act II नीवारषष्ठभागमरमाकमुपहरन्तु ।

67. Construe : इत्थं क्षितीशेन विज्ञापिता वसिष्ठधेनुः प्रीततरा बभूव । तदन्विता च हैमवतात् कुक्षेः अश्रमेण आश्रमं प्रत्याययी ।

हैमवतात्—हैमवत्संबन्धिनः कुक्षेः Cf. गौरीगुरोः गह्वरम् II. 26.

68. Construe : प्रसन्नेन्दुमुखः स नृपाणां गुरुः तस्याः प्रसादं गुरवे निवेद्य प्रहर्ष...मितं पुनरुक्तया वाचा प्रियायै शशंस ।

Words were superfluous; his joy-lit face had told her how he had prospered.

69. Construe : अनिन्दितात्मा सद्बत्सलः वसिष्ठेन कृताभ्यनुज्ञः वत्स...शेषं नन्दिनीस्तन्यं मूर्तं शुभ्रं यश इव अतितृष्णः सन् पपी ।

That fame is white is a commonplace of Sanskrit poetry. Cf. the strange conceit given in काव्यप्र० X तदनु भवतः कीर्तिः केनाप्यगीयत येन सा प्रियगृहमगात् मुक्ताशंका क्व नासि शुभ्रप्रदः । the white-clad maiden stood in fear of detection as the moon slid behind the clouds and darkness prevailed; some one, however, sang the king's fame and covered the earth in its white light, so that the loving maiden could without fear go to her lover's abode. Cf. also हिमाद्रिं त्वद्यशोमृष्टं सुराः शीतेन जानते । कुवल्या० The milk of the cow is not compared to fame but is fancied as being fame incarnate ; the figure is उत्प्रेक्षा and not उपमा । Cf. for the idea तेन स्वहस्तार्जितमेकवीरः पिबन्त्यशो मूर्तमिवावभासे ॥ रघ०

70. Construe :—वशी वसिष्ठः प्रातः यथो...पारणान्ते प्रास्थानिकं स्वस्त्ययनं प्रयुज्य ती दंपती स्वां राजधानीं प्रति प्रस्थापयामास ।

प्रास्थानिकम्—प्रस्थानकाले भवम् customary or appropriate at the time of leaving or setting forth. कालात् ठञ्, इति ठञ् । The word प्रस्थान by लक्षणा means प्रस्थानकालः hence the affix ठञ् (इक) is added. स्वस्त्ययनम् स्वस्ति + अयनम्, ईयते अनेन इति अयनम् । Blessings pronounced by a Brahmin after presentation of offerings.

71. Construe : हुतं हुताशं, भर्तुः अनन्तरम् अस्त्वतीं च, सवत्सां घेनुं च प्रदक्षिणीकृत्य सन्म...भावः नृपः प्रतस्थे ।

सद्भिः मङ्गलैः उदग्रतरः प्रभावः यस्यासौ । Vallabha, however, understands सन्मङ्गल to mean the auspicious omens that occurred at Dilipa's departure.

72. Construe : धर्मपत्नीसहितः सहिष्णुः स नृपः श्रोत्रा...निना अनु...सुखेन रथेन स्वेन पूर्णेन मनोरथेन इव मार्गं ययौ ।

सहिष्णुः Of a patient nature, सोढुं शीलम् अस्य The car which was free from jolts and created a pleasing sound is compared by the poet to मनोरथ or hope which causes delight as free from obstacles it approaches fulfilment. A similar idea also occurs in मालविका I. 22 अवतरतः सिद्धिपथं शब्दः स्वमनोरथस्येव ॥

73. Construe : अदर्शनेन आहितीत्सुक्यं प्रजा...ताड्यं नवोदयं प्रजाः तृप्तिम् अनाप्तुवद्भिः नेत्रैः ओषधीनां नाथमिव तं पपुः ।

A very beautiful comparison between the emaciate king and the crescent moon is given. The moon too observes the vow of feeding with her nectar gods and manes; and is consequently thin. Cf. नयनवताम् उदियाय

CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta Ganguly
बालचन्द्रः । मालती १. Cf. also पर्यायपीठस्य दुरौहिणीरोगो कलामयः
श्लाघ्यतरो हि वृद्धः । रघु० V. 16 also XIV. 80.

74. Construe : पुरन्दरश्रीः पौरैः अभिनन्द्यमानः उत्पत्ताकं पुरं प्रविश्य भुजगेन्द्र...सारे भुजे भूयः स भूमेः घुरमाससञ्ज ।

पुरः पुरीः असुराणां दारयतीति पुरंदरः is an epithet of Indra who is represented in the hymns of the R̥gveda as destroying the cities of the Asuras. भुजगेन्द्रसमानसारे which had the strength of the lord of serpents, a very significant epithet ; for the lord of serpents is understood in our mythology as supporting the world on his hoods and is an emblem of eternity. The king's arm too was puissant and capable of sustaining the Earth.

75. Construe : अथ द्यौः अत्रेः नयनसमुत्थं ज्योतिरिव, सुरसरित् वह्निनिष्ठूचतम् ऐशं तेजः इव राज्ञी नरपति...भूतै गुह्यभिः लोक...भावैः अभिनिविष्टं गर्भमाधत्त ।

The sage Atri is the author of Vedic hymns. As to the moon being sprung from his eye refer to the quotation from हरिवंश given by मल्लिनाथ. Similarly for the सुरसरित् bearing the seed of the lord refer to the long quotation from the रामायण in the commentary. The king's body is made up of the splendour of the लोकपाल or guardians of the spheres. Cf. मनु० अष्टानां लोकपालानां वपुर्धारयते नृपः—विक्रमो० V. 21 speaks of the birth of the moon from अत्रि. अमरमुनिरिवात्रिर्ब्रह्मणोऽत्रेः रिवेन्दुः ।

70. Construe :—वशी वसिष्ठः प्रातः यथो...पारणान्ते प्रास्थानिकं स्वस्त्ययनं प्रयुज्य तौ दंपती स्वां राजधानीं प्रति प्रस्थापयामास ।

प्रास्थानिकम्—प्रस्थानकाले भवम् customary or appropriate at the time of leaving or setting forth. कालात् ठञ् इति ठञ् । The word प्रस्थान by लक्षणा means प्रस्थानकालः hence the affix ठञ् (इक) is added. स्वस्त्ययनम् स्वस्ति + अयनम्, ईयते अनेन इति अयनम् । Blessings pronounced by a Brahmin after presentation of offerings.

71. Construe : हुतं हुताशं, भर्तुः अनन्तरम् अस्त्वतीं च, सवत्सां घेनुं च प्रदक्षिणीकृत्य सन्म...भावः नृपः प्रतस्थे ।

सद्भिः मङ्गलैः उदग्रतरः प्रभावः यस्यासौ । Vallabha, however, understands सन्मङ्गल to mean the auspicious omens that occurred at Dilipa's departure.

72. Construe : धर्मपत्नीसहितः सहिष्णुः स नृपः श्रोत्रा...निना अनु...सुखेन रथेन स्वेन पूर्णेन मनोरथेन इव मार्गं ययौ ।

सहिष्णुः Of a patient nature, सोढुं शीलम् अस्य The car which was free from jolts and created a pleasing sound is compared by the poet to मनोरथ or hope which causes delight as free from obstacles it approaches fulfilment. A similar idea also occurs in मालविका I. 22 अवतरतः सिद्धिपथं शब्दः स्वमनोरथस्येव ॥

73. Construe : अदर्शनेन आहितौत्सुक्यं प्रजा...ताड्यं नवोदयं प्रजाः तृप्तिम् अनाप्तुवद्भिः नेत्रैः ओषधीनां नाथमिव तं पपुः ।

A very beautiful comparison between the emaciate king and the crescent moon is given. The moon too observes the vow of feeding with her nectar gods and manes; and is consequently thin. Cf. नयनवताम् उदियाय बालचन्द्रः । मालती I. Cf. also पर्यायपीतस्य सुरैर्हिमांशोः कलाक्षयः

74. Construe : पुरन्दरश्रीः पौरैः अभिनन्द्यमानः उत्पताकं पुरं प्रविश्य भुजगेन्द्र...सारे भुजे भूयः स भूमेः ध्रुमाससञ्ज ।

पुरः पुरीः असुराणां दारयतीति पुरंदरः is an epithet of Indra who is represented in the hymns of the R̥gveda as destroying the cities of the Asuras. भुजगेन्द्रसमानसारे which had the strength of the lord of serpents, a very significant epithet ; for the lord of serpents is understood in our mythology as supporting the world on his hoods and is an emblem of eternity. The king's arm too was puissant and capable of sustaining the Earth.

75. Construe : अथ द्यौः अत्रेः नयनसमुत्थं ज्योतिरिव, सुरसरित् वह्निनिष्ठूद्यत्तम् ऐशं तेजः इव राज्ञी नरपति...भूत्यै गुरुभिः लोक...भावैः अभिनिविष्टं गर्भमाधत्त ।

The sage Atri is the author of Vedic hymns. As to the moon being sprung from his eye refer to the quotation from हरिवंश given by मल्लिनाथ. Similarly for the सुरसरित् bearing the seed of the lord refer to the long quotation from the रामायण in the commentary. The king's body is made up of the splendour of the लोकपाल or guardians of the spheres. Cf. मनु० अष्टानां लोकपालानां वपुर्धारयते नृपः—विक्रमो० V. 21 speaks of the birth of the moon from अत्रि. अमरमुनिरिवात्रिर्ब्रह्मणोऽत्रेरिवेन्दुः ।

THIRD CANTO

1. Construe : अथ सुदक्षिणा उपस्थितोदयं भर्तुः ईप्सितं सखीजनो
...मुखं इक्ष्वाकुकुलस्य संततेः निदानं दौर्हदलक्षणं दधौ ।

उपस्थितोदयं भर्तुः रीप्सितम् is to be construed in apposition to दौर्हदलक्षणम् ; the desire or the dream of the husband (ईप्सितम्-आप्तुम् इष्टम्) now approaching fulfilment; वल्लभ however takes it as adj. of दौर्हदलक्षणम्--meaning अधिमतम् wished for, longed by her lord, दौर्हद is गर्भ and is explained by मल्लिनाथ thus स्वहृदयेन गर्भहृदयेन च द्विहृदया गर्भिणी. निदानम् is आदिकारणम्—the root-cause, chief cause, कौमुदीमुखं Mallinātha notes the reading कौमुदीमहम् which is perhaps better—meaning कौमुदीमहोत्सवम्—the festivity held on a full-moon night.

2. Construe : शरीरसादादसमग्रभूषणा लोभ्रपाण्डुना मुखेन (उपलक्षिता) सा विचेयतारका प्रभातकल्पा तनुप्रकाशेन शशिना (उपलक्षिता) शर्वरी इव अलक्ष्यत ।

विचेयतारका—विचेयाः सृग्याः तारकाः यस्यां सा । The stars are so few that one has to make a search for them; hence 'with but a few stars visible'. Here is a beautiful उपमा where the सादृश्य is बिम्बप्रतिबिम्बभावापन्न—i.e. there is the relation of the original and its image between the उपमेय, the उपमान and their attributes ; thus we note a correspondence between शरीरसाद, असमग्रभूषणत्व, लोभ्रपाण्डुत्व, मुख and सा and तनुप्रकाशत्व, विचेयतारकत्व, प्रभातकल्पत्व, शशी, शर्वरी respectively. The signs of pregnancy have been duly noted by मल्लिनाथ.

3. Construe : क्षितीश्वरः रहसि मृत्सुरभि तदाननम् उपाघ्रायशुचि-
वर्षिते पयोमुखा वृषतेः सिक्तां जम्बूद्वीपपञ्चजं (उपाघ्राय) करोव न तृप्तिम् आययौ ।

The fragrance of the earth during the early showers after summer is duly noted by Kālidāsa. The word पल्वल is intentionally used to intimate that being a mere pool it is dried up in summer, so that at the end of it (शुचिन्वपाये) it gives out the smell of earth. As to सुदक्षिणा's mouth smelling of the earth note मल्लिनाथ—गर्भिणीनां मृद्गच्छणं लोकप्रसिद्धमेव.

4. Construe : दिगन्त...रथः हि तत्सुतः मरुत्वान् दिवम् इव भुवं भोक्षते अतः सा अन्यरसान् विलङ्घ्य प्रथमं तथाविधे अभिलाषे मनः बबन्ध ।

The Maruts are the storm-gods in the Veda and Indra is their leader. Cf. इन्द्रज्येष्ठः मरुद्गणः देवासः पूषरातयः । सर्वे मम श्रुता इवम् ॥; later the sense was generalised, so that मरुत् came to mean god in general. The poet gives here the reason why the queen fixed her desire on earthly savours; "as Indra heaven, so shall my son rule Earth; and his car shall range to Earth's remotest bound." so thought the queen. दिगन्तविश्रान्तरथः—दिगन्ते विश्रान्तः रथः यस्य । Whose car will rest (only) at the outmost bound of space; meaning that he would conquer the whole earth and become a चक्रवर्तिन्. Cf. आनाकरथवर्त्मनाम् in I. 8.

5. Construe : मागधी ह्रिया किञ्चित् ईप्सितं मे न शंसति, केषु वस्तुषु स्पृहावती इति अनुवेलम् आदृतः उत्तर...स्वरः प्रियासखीः पृच्छति स्म ।

अनुवेलम्—वेलायां वेलायाम् अनुवेलम्, अनुक्षणम्—here अनु shows repetition (वीप्सा) every now and then, constantly. आदृतः—सादरः—with great regard or concern ; in all earnestness. The Kosala country was situated along the banks of the Śarayū, with अयोध्या as its capital. पृच्छति here is द्विकर्मक—its objects being प्रियासखीः and the noun-clause shown by इति.

6. Construe : सा दोहददुःखशीलताम् उपेत्य यदेव वने तदाहतम-
पश्यत् । अस्य भूपतेः हि अधिज्यघन्वनः त्रिदिवेऽपि इष्टम् अनासाद्यं नाभूत् ।

दोहदम् is the longing of a pregnant woman. When-
ever her cravings gave her pain, the king took care to
fulfil them; there was nothing in the world, even in
the heavens which the king could not command : for
he was a mighty archer. त्रिदिवः the heavens is very
queerly explained as त्रिविधं दीव्यति व्यवहरति इति । or त्रयः
दीव्यन्त्यत्रेति । It is believed that if the cravings of a
woman in pregnancy are not fulfilled the गर्भ or foetus
comes to harm. vide मल्लिनाथ.

7. Construe : सा क्रमेण दोहदव्यथां निस्तीर्य प्रचीयमानावयवा
पुराण...गमात् अनन्तरं संनद्ध...पल्लवा लतेव रराज ।

After the ailment caused by her longings was over,
her frame grew stouter like a plant which having shed
its old sere leaves, dons the bright apparel of "new-
born spring".

8. Construe : दिनेषु गच्छत्सु तदीयं नितान्तपीवरम् आनीलमुखं
स्तनद्वयं भ्रमराभिलीनयोः सुजातयोः पङ्कजकेशयोः श्रियं तिरश्चकार ।

The months rolled swiftly past; and she advanced
in pregnancy. We have in विक्रमो V. 8 the same idea
आविलपयोधराग्रं लवलीदलपाण्डुराननच्छायम् । etc.

9. The construction is quite simple and lucid
and presents no difficulty. This is an instance
of मालोपमा in which the उपमेय, महिषी is successively com-
pared to a number of उपमानस. सागराम्बरम् —is the sea-clad
earth, a common idea we have समुद्रवसना उर्वी in Śākun-
tala. Mallinātha, however, thinks it as a संज्ञा of the
Earth भूतधात्री रत्नगर्भा विपुला सागराम्बरा । शमीमिव. For the idea
Cf. शाकुन्तल—अवेहि ब्रह्मन् तनयामग्निगर्भा शमीमिव । IV. 3. सरस्वती—
This river loses itself in a sandy desert and is supposed

by poets to be flowing under the Earth's surface.
ससत्त्वाम्—आपन्नसत्त्वाम् Pregnant.

10. Construe : धीरः सः प्रियानुरागस्य मनःसमुन्नतेः भुजाजितानां दिगन्तसंपदां धृतेश्च सदृशीः पुंसवनादिकाः क्रियाः यथाक्रमं व्यधत् ।

पुंसवन is the first संस्कार performed on a woman's showing clear signs of conception with a view to secure the birth of a male child. Vide मल्लिनाथ. मनःसमुन्नतिः is औदार्यम्—liberality. धृतिः is joy. He performed these rites with pomp that well might match the wealth earth yielded, the love he had for the queen, and the joy he felt on the occasion.

11. Construe : गृहागतः नृपः सुरेन्द्र...गौरवात् प्रयत्न...सनया उपचारा...हस्तया पारिप्लवनेत्रया तथा ननन्द ।

सुरेन्द्र etc. Cf. II. 75. गुरुभिरभिनिविष्टं लोकपालानुभावैः । उपचारा० उपचाराञ्जलि is the customary salutation. She had grown so weak that she could scarce lift her hands to salute him. पारिप्लव-is तरल, चञ्चल. Cf. चञ्चलं तरलं चैव पारिप्लवपरिप्लवे ।

12. Construe : अथ कुमार...शलैः आप्तैः भिषग्भिः गर्भभर्मणि अनुष्ठिते काले प्रसवोन्मुखीं प्रियाम् अभ्रितां दिवमिव पतिः प्रतीतः सन् ददर्श ।

कुमारभृत्या is a special branch of the medical science बालचिकित्सा dealing with the proper care of the गर्भ and of the pregnant woman, of the child when born etc. काले is दशमे मासि with the queen and ग्रीष्मावसाने with the sky प्रतीतः हृष्टः Happy, pleased. अभ्रिताम्—अभ्राणि संजातानि अस्याः । अभ्र + इत्च् according to तारकादिभ्य इत्च् ।

13. Construe : ततः शचीसमा समये उच्चसंश्रयः असूर्यगैः पञ्चभिः ग्रहैः सूचित...पदं पुत्रं त्रिसाधना शक्तिः अक्षयम् अर्थमिव असूत ।

उच्चसंश्रयैः and असूर्यगैः are fully explained by मल्लिनाथ "The seven planets रवि, सोम, मङ्गल, बुध, बहस्पति, शुक्र and

शनि are said to be उच्चसंश्रय or occupying a high position when they each enter respectively the following zodiacal signs: मेष (aries), वृषभ (taurus), मृग (cervus), अङ्गना (virgo) कर्क (cancer) मीन (piscis), and तुला (libra)." (Pandit). त्रिसाधना शक्तिः Royal power with its triple means viz. प्रभुशक्तिः उत्साह शक्तिः and मन्त्रशक्तिः ।

14. The construction is simple and need not be given. The poet here enumerates the good omens that attend the birth of a great personage. प्रदक्षिणाग्निः with its flames (अग्निस्) curling to the South. Cf. प्रसन्नदिक्पांसुविविक्तवातं शङ्खस्वनानन्तरपुष्पवृष्टिः । शरीरिणां स्थावरजङ्गमानां सुखाय तज्जन्मदिनं बभूव ॥ कुमार० I. 23.

15. Construe : सुजन्मनः तस्य अरिष्टशय्यां परितो विसारिणा निजेन तेजसा सहसा हतत्विषः निशीथदीपाः आलेख्यसमर्पिताः इव बभूवुः ।

अरिष्ट is the lying-in-chamber derived from रिप् 1. 4 P. to hurt, to harm, to kill. Mark that the noun is used in the accu. when connected with परितः । vide मल्लिनाथ. A beautiful fancy. The midnight lamps, dimmed by the native glory of the child showed but as pictured lights.

16. Construe : भूपतेः अमृत...क्षरम् कुमारजन्म शंसते शुद्धान्त-चराय शशिप्रभं छत्रम् उभे च चामरे (इति) त्रयमेव अदेयमासीत् ।

अमृत० अमृतस्य सम्मितानि अक्षराणि यस्य तत् । from the happy maid who brought the joyful news, three things alone were withheld because they were the insignia of royal office.

17. Construe : निवात...स्तिमितेन चक्षुषा नृपस्य कान्तं सुताननं पिबतः इन्दुदर्शनात् महोदधेः पूरः इव गुरुः प्रहर्षः आत्मनि न प्रबभूव ।

निवातः—निवृत्तो वातो यस्मात् । चारित्रवर्धन however explains वातस्याभावो निवातम् । A windless place. न प्रबभूव is explained

by मल्लिनाथ as (i) स्थातुं न शशाक or (2) हर्षः आत्मनि स्वस्मिन् विषये न प्रवभूव । आत्मानं नियन्तुं न शशाक । किन्तु बहिर्जगाम । For the ocean swelling up to the moon Cf. चन्द्रं प्रबद्धोर्मिरिवोर्मिमाली । रघु० V. 16; निवातस्तिमितां वेलां चन्द्रोदय इवोदधेः । रघु. XII, 36. also कुमार III 67. For a similar idea Cf. तनौ ममुस्तत्र न कैटभद्विपस्तपोधनाभ्यागमसंभवा मुदः । शिशु० I. 23.

18. Construe : स दिलीपसूनुः तपस्विना पुरोवसा तपोवनादेत्य अखिले जातकर्मणि कृते प्रयुक्तसंस्कारः आकरोद्भूवः मणिरिव अधिक बभौ ।

जातकर्म is a rite performed at the birth of a child before the scission of the navel cord. It is believed that its performance secures for the child long life and prosperity. प्रयुक्तसंस्कारः has a double meaning; with the child it refers to the जातकर्म and with the मणिः the polishing thereof on a whetstone. Cf. the well known verse मणिः शाणोल्लीढः—तनिम्ना शोभन्ते गलितविभवाश्चार्षिषु जनाः ।

19. Construe : सुखश्रवाः मङ्गल...निस्वनाः वारयोपितां प्रमोद-नृत्यैः सह न केवलं मागधीपतेः सद्मनि दिवौकसामपि पथि व्यजृम्भन्त ।

दिवौकसां explained by मल्लिनाथ as द्यौः ओकः येषां ते दिवौकसः देवाः ; better still is दिवि ओकः येषाम् । मागधीपतेः सद्मनि In the palace of Dilipa, the husband of सुदक्षिणा of the Magadha house.

20. Construe : रक्षितुः तस्य न संयतः बभूव यं सुतजन्महर्षितः विसर्जयेत् ॥ तदा पितृणाम् ऋणाभिघानात् बन्धनात् स स्वयम् एव केवलं मुमुचे ॥

On the custom of liberating prisoners when a son and heir to the throne is born Vallabha quotes the following: युवराजामिवेके च परचक्रावमर्दने । पुत्रजन्मनि वा मोक्षो बद्धस्य हि विधीयते ॥ According to Hindu notions, every man incurs a threefold debt which he has to pay off—the देवऋण by performing sacrifices and religious rites; the आचार्यऋण by studying the sacred texts and propagating their knowledge and the

पितृकृण by begetting sons. These are looked upon as बन्धनस or bonds.

21. Construe : अथं वित् पाथिवः अयमर्भकः श्रुतस्य अन्तं तथा युधि परेषां (अन्तं) यायात् इति घातोः गमनार्थमवेक्ष्य आत्मसम्भवं नाम्ना रघुं चकार ।

Here the poet is giving the etymology of the word रघुः. It is derived from लघ् (रघ्) to go : the child was destined to master the sacred lore thoroughly and smite his foes. He would go to the end of them, see the end thereof : hence he was named रघुः. It need not be said that the derivation is fanciful.

22. Construe : स समग्रसंपदः पितुः प्रयत्नात् शुभैः शरीरावयवैः हरिदश्वदीधितिः अनुप्रवेशात् बालचन्द्रमाः इव वृद्धिं पुषोष ।

हरिदश्वदीधितिः is the sun so called because he has dark-green horses (हरित्) Cf. त्रिभिन्नवर्णा गरुडाग्रजेन सूर्यस्य रथ्याः परितः स्फुरन्त्या । रत्नैः पुनर्यत्र रुचा रुचं स्वमानिन्यिरे वंशकरीरनीलैः ॥ शिशुपाल० IV. The waxing of the moon by a digit (अवयव) every night is thus explained by बल्लभ “चन्द्रमाः किल सूर्यस्य सुपुम्नानामनाडिकामनुप्रविश्य वर्धते ।”

23. Construe : यथा उमावृषाङ्गी शरजन्मना यथा शचीपुरन्दरी जयन्तेन तथा तत्समौ नृपः सा मागधी च तत्सदृशेन सुतेन ननन्दतुः ।

उमा—Kālidāsa gives a poetical derivation of this word in कुमार० I. 26. उ मेति मात्रा तपसो निषिद्धा पश्चादुमाख्यां सुमुखी जगाम । शरजन्मा is कर्त्तिकेय whose birth is described in कुमार० vide particularly X. 59, 60. The six कृत्तिकास reared the divine child in a शरवण or thicket of reeds; hence the name शरजन्म. For the idea Cf. विक्रमो० V. 14. अद्यहं पुत्रिणामग्न्यः सत्पुत्रेणामुना तव । पौलोमीसंभवेनेव जयन्तेन पुरन्दरः Also शाकुन्तल VII 28.

24. Construe : रथाङ्गनाम्नोरिव तयोः भावबन्धनं परस्पराश्रयं यत्प्रेम बभूव तत् एकसुतेन विभक्तमपि परस्परस्थोपरि पर्यचीयत ।

रथाङ्गनामन्—the चक्रवाक is also called चक्र which denotes a रथाङ्ग part of the chariot viz. its wheel. भावबन्धनं प्रेम—this is explained by मल्लिनाथ as हृदयाकर्षकं प्रेम a love that binds the heart (भाव); we are reminded of मगभूति's verses in the उत्तरराम० अन्तःकरणतत्त्वस्य दम्पत्योः स्नेहसंश्रयम् । आनन्दग्रन्थिरेकोऽयमपत्यमिति कथ्यते ॥ भावबन्धन may also be taken to mean "love founded upon, built upon affection." For the idea Cf. Shelley's famous lines—

True love in this differs from gold and clay,
That to divide is not to take away.

25. Mark the प्रसाद the limpid clearness of the lines which one understands as one reads them. साहित्यदर्पणकार cites this under वत्सलरस.

26. Construe : शरीरयोगजैः सुव्रैस्त्वचि अमृत निषिञ्चन्तम् इव तम् अङ्कमारोप्य उपान्त...लोचनः नृपः चिरात् सुत...रसज्ञतां ययौ ।

उपान्तसंमीलितलोचनः—Closing his eyes at their corners as he felt the pleasurable sensation : Cf. शृङ्गेण च स्पर्शनिमीलितार्द्धी मृगीमकण्डूयत कृष्णसारः । कुमार० III. 36. चिरात् after a long time or for a long time. Cf. for the pleasure there is in the touch of a son's body सर्वाङ्गीणः स्पर्शः सुस्थ किल तेन मामुपगतेन । आह्लादयस्व तावच्चन्द्रकरश्चन्द्रकान्तमिव ॥ विक्रमो० V. II.

27. Construe : स्थितेरभेत्ता परार्ध्यजन्मना अनेन अन्वयं प्रजानां पतिः गुणाग्रवर्तिना स्वमूर्तिभेदेन आत्मनः सगमिव स्थितिमन्तम् अमन्त ।

परार्ध्य is उत्कृष्ट derived thus : परस्मिन् अर्थे भवम् । स्थितेरभेत्ता—the word स्थिति is used in two senses here (i) social order, law Cf. स्थितिमानपि धीरोऽपि रत्नानामाकरोपि सन् । तव कक्षां न गाहेत मलिनो मकरालयः ॥ दण्डिन्, काव्यादर्श । The king closely followed

the law and preserved moral order among his subjects; (ii) स्थिति means प्रतिष्ठा security, firmness. The line of the रघुः was through the child securely established. गुणान्ध-वर्तिना—गुणाः सत्त्वादयः तेषु मुख्येन सत्त्वेन वर्तते व्याप्रियते इति । this refers to Viṣṇu, a different incarnation of ब्रह्मन् himself, who is full of सत्त्वगुण which is the best of the three—सत्त्वं, रजः and तमः and through which Viṣṇu sustains the world.

28. Construe : वृत्तचूलः स सवयोभिः चलकाकपक्षकैः अमात्य-पुत्रैः अन्वितः लिपेयथावद् ग्रहणेन नदीमुखेन समुद्रमिव वाङ्मयम् आविशत् ।

वृत्तचूलः the tonsure-ceremony which is one of the संस्कारs. Vide Manu cited by मल्लिनाथ. काकपक्ष is side-locks, Cf. XI., कौशिकेन स किल..काकपक्षधरमेव याचितस्तेजसां हि न वयः समीक्ष्यते ॥ काकपक्ष इव काकपक्षकः so called because the side-locks look like crow's feathers. सवयोभिः—समानं वयः येषां तैः—one of the same age, a friend of the same age स्निग्धो वयस्यः formed according to पाणिनि VI. 3-84 समानस्य छन्दस्यमूर्धप्रभृत्युदकेषु । by which समान is shortened into स. यथावत् ग्रहणेन by a proper study ; यथावत् is formed according to पाणिनि V. 1-117 तदर्हम् । So that it means यथा अर्हति इति यथावत् “as is proper” in the proper way.

29. Construe : अथ विधिवदुपनीतं गुरुप्रियम् एनं विपश्चितः गुरवः विनिन्युः । अत्र च ते अवन्ध्ययत्नाः बभूवुः । क्रिया हि वस्तूपहिता प्रसीदति ।

विनिन्युः Taught or educated. विनयकर्म is teaching. Cf. स्वाभाविकं विनीतत्वं तेषां विनयकर्मणा । मुमुर्च्छ सहजं तेजो हविषेव हविर्मुजाम् । रघु० X. 79. also निसर्गसंस्कारविनीत इत्यसौ नपेण चक्रे युवराजशब्दमाक् ॥ Stanza 35 in this very canto. क्रिया means शिक्षा instruction, teaching. Cf. मालविका० I. 15 शिष्टा क्रिया करयचिदात्मसंस्था etc. For similar ideas Cf. पात्रविशेषे न्यस्तं गुणान्तरं ब्रजति शिल्पमाथातुः ॥ मालविका० I. 6. नाद्रव्ये निहिता कार्चित् क्रिया फलवती भवेत् ॥ हितो० प्रभवति शुचिर्विम्बोद्ग्राहे मणिर्न मृदां चयः ॥ उत्तर. II. 4. The figure of speech is अर्थान्तरन्यास, the generalisation contained in the last quarter of the verse serving to corroborate the parti-

cular statement made about the prince in the first three quarters.

30. Construe : उदारवीः स समग्रैः विद्यः गुणैः चतुर्णवोपमाः चतस्रः विद्याः पवनातिपातिभिः हरिद्भिः हरिताम् ईश्वरः (चतस्रः) दिशः इव क्रमात् ततार ।

For the qualities of the intellect vide the quotation from कामन्दक given by मल्लिनाथ; so also for चतस्रः विद्याः vide commentary. They are (i) आन्वीक्षिकी the science of logic and metaphysics, (ii) त्रयी the sacred triad, the three Vedas, (iii) वातार्त् practical arts such as agriculture, commerce and medicine etc. (iv) दण्डनीतिः The art of Government. The comparison is very appropriate, the lores by their immensity resemble the four oceans. The prince traverses them with his intellect which has all the seven qualities of the intellect as the sun traverses the four regions of space with his seven horses (हरिद्भिः). हरिताम् ईश्वरः is the sun, the lord of the four quarters. His intellect was quick and penetrating, as the horses are very swift, they surpass even the wind.

31. Construe : स मेढ्यां रौरवीं त्वचं परिवाय मन्त्रवत् अस्त्रं पितुरेव अशिक्षत । तद्गुरुः केवन् एकापार्थिवः न भूत् (किन्तु) जितौ एकवत्तुर्वरोऽपि सः अभूत् ।

For the appearance and dress of a क्षत्रिय lad just initiated Cf. उत्तर० IV. 20 धरो त्वचं रौरवीम् ॥ मन्त्रवत्—each अस्त्र had its रहस्य magic formulae which gave it miraculous power. (Cf. सरहस्यानि जम्भकास्त्राणि of the उत्तरराम०) एकापार्थिवः—अद्वितीयः पार्थिवः ।

32. The construction is simple and lucid. वत्सवरः—वर is a diminutive affix added according to पाणिनि V. 3. 91. वत्सोऽश्ववर्धमेभ्यश्च तनुत्वे । यौवनमिन्नशेषः—यौवनेन मिन्न (निरस्ता)

शैशवं यस्य तथोक्तः । Whose childhood was driven away, obscured by youth.

33. Construe : अथ गोदानविधेः अनन्तरं गुरुः अस्य विवाहदीक्षां निरवर्तयत् । नरेन्द्रकन्याः दक्षसुताः तमोनुदम् इव तं सत्पतिम् अवाप्य आवभुः ।

गोदानविधिः is the ceremony of cutting the hair. गवां (रोम्णां) दानं खण्डनं यत्र इति । It is performed in the 16th or 18th year shortly before marriage. Others, however, such as रामचंद्रबुधेन्द्र explain thus : विवाहात् प्राक् गोवितरणरूपो मङ्गलहेतुः क्षत्रियाणामाचारविशेषः । a gift of cows made by a क्षत्रिय just before marriage. विवाहदीक्षाम् the vow of marriage; the young prince taking the vow विवाहदीक्षा binds himself to lead the life of a गृहस्थ until he should enter the वानप्रस्थाश्रम. Cf. एते खलु तत्कालकृतगोदानमङ्गलाश्चत्वारोऽपि भ्रातरो विवाहदीक्षिता यूयम् । उत्तर रा० I. 17. 3. दक्षसुताः—दक्ष one of the Prajāpatis had 28 daughters of whom 27 representing the 27 constellations of stars were married to the moon (तमोनुद्), and the youngest सती to Śiva. Cf. कुमार I. 21. The number varies according to different accounts. तमोनुद् Here is a proper name for the moon—literally one who dispels darkness, तमस् + नुद्, from नुद् to drive.

34. The construction is simple. युग is the pole with holes at the ends which rests upon the shoulders of the animals yoked. अंसलः—अंसौ अस्य स्तः इति अंसलो बलवान् । the affix लच् denotes strength. कपाटवक्षाः—कपाट इव (विस्तीर्ण) वक्षः यस्य । परिणद्धा (विशाला) ग्रीवा यस्य full broad neck. तथापि नीचैः etc. Though Raghu seemed in strength above his father, yet through his modesty he looked smaller.

35. Construe : ततः आत्मना चिरं धृतां नितान्तगुर्वीं प्रजानां धुरं लब्धयिष्यता नृपेण निसर्गं...विनीतः इत्यसौ युवराजशब्दभाक् चक्र ।

The office of kingship is commonly spoken of by Sanskrit poets as a yoke and so we get ideas like the following :—
 नाहंति तातः पुंगवधारितायां धुरि दम्यं नियोजयितुम् । विक्रमो. V. 17. 1. or
 गुर्वी धुरं यो भुवनस्य पित्रा धुर्येण दम्यः सदृशं विमर्ति ॥ रघु० VI. 78. The
 king who long had borne the weight of rule, now thinking
 to lighten his burden, conferred on him the state of युवराज.
 निसर्गसंस्कारविनीतः—विनीतः is 'modest' when taken with निसर्ग,
 and 'disciplined' with संस्कार—Cf. द्वित्रिंशो विनयः स्वामाविकः
 कृत्रिमश्च । कौटिल्य cited by मल्लिनाथ.

36. Construe : गुणाभिजापिणी श्रीः नरेन्द्रमूलायतनादनन्तरं युव-
 राजसंज्ञितं तदास्पदं कमलान् नवावतारम् उत्पलमिव अंगेन अगच्छत् ।

अनन्तरम् is संनिहितम्—quite close, not distant. श्रीः is
 both royal glory and the loveliness of a lotus. The King
 was the original abode (मूलायतन) and the युवराज was quite
 close to him; so from the full-blooming lotus, loveliness
 passes on to the freshly opened one (नवावतारम् उत्पलम्). The
 fresh lotus is but an अवतार or incarnation of the old, as the
 son is but a new incarnation of the father. Cf. आत्मा वै
 पुत्रनामासि स जीव शरदः शतम् । गुणामिलाषिणी—अभिलाषः अस्याः अस्ति
 इति अभिलाषिणी, गुणेषु अभिलाषिणी गुणामिलाषिणी.

37. Construe : सारथिना वायुना विभावसुः घनव्यपायेन गभस्ति-
 मान् इव कटप्रभेदेन करोव तेन पार्थिवः अतितरां मुदुःसहः बभूव ।

सारथिः is helpmate. Cf. स्वयमेव हि वातोऽग्नेः सारथ्यं प्रतिपद्यते ।
 रघु० X. 40. विभावसुः—विभा वसु यस्य सः । One whose wealth is
 its light—fire. गभस्तिमान्—possessed of rays (गभस्तिः), the sun.
 कटप्रभेदः—the bursting of the temples.

38. Construe : राजसुतैः अनुद्रुतं धनुर्वरं तं होमनुरङ्गरक्षणे
 नियुज्य शतक्रतूपमः सः एकेन अपूर्णं क्रनूनां शतम् अपविघ्नम् अप ।

In the मालविका also prince वसुमित्र is made the defender
 of the sacrificial horse and is accompanied by a hundred

princes. राजपुत्रशतपरिवृतं गोप्तारं बहुमित्रमादिश्य...निरगलस्तुरगो विसृष्टः ।
etc. शतक्रतूपमः. Having Indra for his उपमा or counterpart. क्रतुः
is power mental or physical—wisdom or strength. In the
post-vedic period, however, everything was interpreted in
terms of the sacrifice, so that “He of the hundred deeds
or wisdoms” came to mean “He of the hundred sacrifices”
and then came the later myth that he who performs a
hundred sacrifices attains to the position of Indra—heaven’s
lord. अपविघ्नम्—अपगतविघ्नम् without let or hindrance.

39. Construe :—ततः परं यज्वना तेन मखाय पुनः अनगलम्
उत्सृष्टं तुरङ्गं रक्षिणां घनुर्भूताम् अग्रतः एव गूढविग्रहः शक्रः जहार किल ।

अनगलम्—अविदमानम् अरलं यस्य । Cf. अन्याहतस्वैरगतैः in II 5.
The horse was allowed to range freely wherever it liked;
and there were guards who challenged any prince who
would dispute the title to supremacy of the king who per-
formed the अश्वमेध. Cf. उत्तरराम० act IV अश्वमेध इति विश्वविज-
यिनां क्षत्रियाणामूर्जस्वलः सर्वक्षत्रियपरिभावी महानुत्कर्षनिकषः । गूढविग्रहः—
गूढः विग्रहः यस्य । Who concealed his person, in disguise.
Indra was afraid lest he should be superseded in heaven by
a mere mortal.

40. Construe : तत् कुमारसैन्यं सपदि विषाद...पत्ति विस्मितं
स्थितं च । अथ श्रुतप्रभावा यदृच्छयागता वसिष्ठधेनुः नन्दिनी ददृशे ।

The two चs show simultaneity between the two actions.
विषाद० विषादेन लुप्ता प्रतिपत्तिः (कर्तव्यज्ञानं) यस्य तत् । In their
dejection they did not know what to do. श्रुतः प्रभावः यस्याः
सा—whose power was well known.

41. Construe : सतां पुरस्कृतः दिलीपनन्दनः पुण्येन तरङ्ग.....
जलेन लोचने प्रमृज्य अतीन्द्रियेषु अपि भावेषु उपपन्नदर्शनो बभूव ।

सतां पुरस्कृतः Honoured by the good. तदङ्गनित्यन्द० her
urine—नित्यन्द is द्रवः liquid; some take it to refer to her
CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

perspiration स्वेदः. Indra had concealed himself (गूढविग्रह). So this gave रघु the power to see things veiled from sense.

42. Construe : नरदेवसंभवः सः पुनः पुनः सूत...संयतम् अश्वं हरन्तं पर्वतपक्षशातनं देवं पूर्वतः ददर्श ।

पूर्वतः in the East, to the East, in the locative sense. पर्वतपक्षशातनम्—An epithet of Indra, who is believed to have clipped the wings of mountains. Cf. पक्षच्छिदा गोत्रमिदात्तगन्धाः शरण्यामेनं शतशो महीधराः । etc. रघु XIII. 7. Where the mountains are spoken of as flying to the sea for shelter. Only the mountain Maināka escaped unhurt. Cf. क्रुद्धोऽपि पक्षच्छिदि वृत्रशत्राववेदनाशं कुलिशक्षतानाम् ॥ कुमार० I. 20.

43. Construe : रघुः अनिमेषवृत्तिभिः अक्ष्णां शतैः हरिभिश्च वाजिभि तं हरिं विदित्वा गगनस्तृशा धीरेण स्वरेण एनं निवर्तयन् इव अवोचत् ।

हरिभिः—हरिद्वर्णैः—bay horses. अनिमेषवृत्तिभिः—the eyes of gods are unwinking. Cf. विक्रमो० act III. 17. 6 भवति किं वा स्वर्गे स्मर्तव्यम् । न वाऽप्यते न वा पीयते । केवलम् अनिमिषैः नयनैः मोनाः त्रिडम्ब्यन्ते । So also the conceit in नैषध I. 27, अमूस्तमभ्यासमरं विवृण्वते निमेषनिस्त्रैरधुनापि लोचनैः । Indra is spoken of as he of the thousand eyes (सहस्राक्षः). It was through Gautama's curse that his body was covered with a thousand burning sores which were later changed into eyes. Raghu was bold and he, therefore, challenged him with a voice that pierced the sky.

44. Construe : हे देवेन्द्र मनीषिभिः त्वमेव मखांशभाजां प्रथमः सदा निगद्यसे । अजस्रदीक्षाप्रयतस्य मद्गुरोः क्रियाविघाताय कथं प्रवर्तसे ।

अजस्रदीक्षा—*is* नित्यदीक्षा—अजस्रं *is* न कदापि जस्यति इति—continuous, that which knows no break; according to पाणिनि III.

2. 167. नमिकम्पिस्म्यजसकमहिंसदीपो रः । जसिः नभ्यूर्ध्वः क्रियासातत्ये वर्तते ।

अजस्रम् । क्रिया here is sacrifice and other incidental rites.

45. Construe : त्रिलोकनाथेन दिव्यचक्षुषा त्वया मखद्विषः सदा नियम्या ननु । स त्वं धर्मचारिणां कर्मसु स्वयम् अन्तरायः भवसि चेत् विधिः च्युतः ।

त्रिलोकनाथेन—Mallinātha explains as त्रयाणां लोकानां नाथेन a त्रिपद तत्पुरुष which is strictly speaking inadmissible nor is it right to explain it as चारित्रवर्धन does त्रयाणां लोकानां समाहारः त्रिलोकम् तस्य नाथः तेन । for the regular form would be त्रिलोकी in a समाहारद्विगु. So it is suggested that the word लोक is समुदायवाचक so that we solve the compound as त्रयवयवः लोकः त्रिलोकः according to the शाकपाथिव class of compounds. नियम्याः according to पाणिनि III. 1—100 गदमदचरयमश्चानुपसर्गे । These roots take the affix यत् when not preceded by an उपसर्ग. But मञ्जुजिदीक्षित remarks निपूर्वात् स्यादेव । तेन न तत्र भवेद्विनियम्यमिति वार्तिकप्रयोगात् । Or the form may be explained as नियमे साधुः नियम्यः । तत्र साधुः । पाणिनि IV. 4. 98.

46. Construe : (हे) मघवन् तत् महाक्रतोः अग्न्यम् अङ्गम् अमुं तुरङ्गं प्रतिमोक्तुम् अर्हसि । श्रुतेः पथः दर्शयितारः ईश्वराः मलीमसां पद्धतिं नाददते ।

श्रुतिः is वेद which being eternal is older than Indra who is an upholder of the Vedic rites. मलीमसाम—Unrighteous, dark, soiled; we have already come across the expression प्राणैः उपक्रोशमलीमसैः वा । in II. 53.

47. Construe : इति रघुणा समीरितं प्रगल्भं वचः निशम्य दिवौकसां अधिपतिः सविस्मयः (सन्) रथं निवर्तयामास उत्तरं प्रतिवक्तुं प्रचक्रमे च ।

प्रगल्भम्—bold and confident; the Lord of gods was stark amazed at the challenge which he did not expect.

48. The lines are clear enough. राजन्य is a क्षत्रिय राज्ञः अपत्यं राजन्यः । राजन्+the affix यत्. Those who prize their fame must guard it ever against attack; and the fame of Indra is जगत्प्रकाशम्, well known in the worlds, worldwide

49. The stanza is clear and limpid in its construction. Just as पुरुषोत्तम is Viṣṇu's title, great Lord is Śiva's title only; so शतक्रतु is Indra's title; each keeps his name to himself exclusively.

50. Construe : अतः कपिलानुकारिणा मया त्वदीयस्य पितुः अयं अश्वः अपहृारितः । तव अत्र प्रयत्नेन अलम् । सगरस्य संततेः पदव्यां पदं मा निधाः ।

Really speaking it was Indra himself who had stolen सगर's horse and left it by the side of the sage कपिल. Here, however, he speaks of कपिल taking away the sacrificial horse. Indra thus suggests that the punishment which कपिल inflicted on the grandsons of सगर will be meted out to रघु if he dared challenge him. For the fate of सगर's grandsons vide उत्तररामचरित I. 23. कपिलमहसामर्षात् प्लुष्टान् पितुश्च पितामहान् । etc. For the story of सगर refer to रामायण बालकाण्ड Sargas 38-44.

51. यदि सर्ग एष ते—If that be thy resolve. The prince, the keeper of the victim horse, was undaunted and boldly challenged him. कृती—Thou canst not regard thyself to have achieved thy purpose (कृतम् अस्य अस्ति इति) as long as रघु is not conquered by thee.

52. Construe : स उन्मुखः (सन्) मघवन्तम् एवम् उक्त्वा सशरं शरासनं करिष्यमाणः आलीढ...शोभिना वपुःप्रकर्षेण विडम्बितेश्वरः अतिष्ठत् ।

शरासनम्—शराः अस्यन्ते अनेन । The bow. आलीढविशेषशोभिना For the आलीढ posture मल्लिनाथ cites यादव according to whom there are five postures which archers assume while fighting (i) वैशाख in which the feet are separated by three वितस्ति (about 24 inches apart). (ii) मण्डल when the feet stretched out have the appearance of an arch (iii) समपद when both the feet are placed evenly (iv) आलीढ with the right foot advanced, and the left bent backwards (v) प्रत्यालीढ which

is just the reverse of the former. वपुःप्रकर्षेण—देहौन्नत्येन By the loftiness of his form विडम्बितेश्वरः—imitating, resembling God Śiva.

53. Construe : रघोः अवष्टम्भमयेन पत्रिणा हृदि क्षतः (अत एव) अमर्षणः गोत्रभिद् अपि नवाम्बु...लाञ्छने धनुषि अमोघ सायकं समधत्त ।

अवष्टम्भमयेन—With an arrow consisting of a post as Pandit explains it following मल्लिनाथ's explanation स्तम्भरूपेण; but मल्लिनाथ may have meant by स्तम्भ pride, or defiance; or गात्रस्तम्भ paralysis or benumbing of the limbs—an arrow which brought about that, or 'an arrow breathing defiance'. गोत्रभिद्—the cleaver of mountains (गोत्र—गां पृथिवीं त्रायते इति गोत्रः), Indra is so called because he clipped the wings of mountains. नवाम्बुदा०—नवाम्बुदानाम् अनीकस्य (वृन्दस्य) मुहूर्तं लाञ्छने चिह्नभूते । the bow of Indra becomes for a time the standard of a host of new clouds; the rainbow is called इन्द्रधनुः.

54. Construe : भीमा...तोचितः स आशुगः दिलीपसूनोः बृहद् भुजान्तरं प्रविश्य अनास्वादितपूर्वं मनुष्यशोणितं कुन्तुहलेनैव पपी ।

This is a fine instance of हेतुत्प्रेक्षा; the arrow (आशुगः) plunging into Raghu's body is fancied by the poet to be doing so out of curiosity to know the taste of human blood. Indra had often fought with demons, so that his arrows had known the taste of the blood of demons. भीमासुरशोणितोचितः—भीमानाम् असुराणां शोणिते उचितः परिचितः । उचित means accustomed to, familiar with.

54. Construe : कुमारविक्रमः कुमारः अपि हरेः सुरद्विषा...ङ्गुली शची...काङ्क्षिते भुजे स्वनामचिह्नं सायकं निचखान ।

कुमार Kārttikeya is often in Kālidāsa an exemplar of heroism; कुमारस्य विक्रम इव विक्रमः यस्य स कुमारविक्रमः । सुरद्विषा० etc. The idea is repeated in Kālidāsa. Cf. कुमार III. 22. देवनागरी... The expression

suggests that Indra was not to be lightly treated. शचीपत्र-विशेषकाङ्क्षिते—as Śacī rested upon Indra's arm, the saffron-paintings (पत्रविशेषक) on her cheeks were impressed upon Indra's arm; hence the insult was all the greater. Our poets time and again speak of such paintings in saffron, sandal or musk on various parts of a woman's person. Cf. मालतीमा० तत्प्रातरविहितविचित्रपत्रलेखावैदग्ध्यं जहति कपोलकुङ्कुमानि ॥; also चक्रार बाणैरसुराङ्गनानां गण्डस्थलीः प्रोषितपत्रलेखाः । रघु० VI. 72; also स्वेदोद्गमः किपुरुषाङ्गनानां चक्रे पदं पत्रविशेषकेषु ॥ कुमार III. 33. स्वनामचिह्नं सायकम्—Marked by his own name; the arrows were marked by the names of the warriors. Cf. विक्रमो० V. 7. where the king reads the name engraved on the arrow which hit the vulture कुमारस्यायुषो बाणः प्रहर्तुं द्विषदायुषाम् ॥ Cf. also बाणाक्षरैरेव परस्परस्य नामोर्जितं चापभृतः शशंसुः । रघु० VII. 38.

56. Construe : अन्येन मयूरपत्रिणा शरेण च शक्रस्य महाशनि-ध्वजं जहार । स सुरश्रियः प्रसह्य केशव्यपरोपणादिव तस्मै भृशं चुकोप ।

This was the greatest insult that could be inflicted; for the bearing away of the standard is the clearest sign of defeat and warriors would fight to the last rather than allow the standard to be carried away. So the poet's beautiful fancy : as though he had forcibly dragged the heavenly Lakṣmī by the hair.

57. Construe : जयैषिणोः तयोः गरुत्म...दर्शनैः अधोमुखैः ऊर्ध्व-मुखैश्च पत्रिभिः उपान्त...सैनिकं तुमुलं युद्धं बभूव ।

सिद्ध is a class of semi-divine beings; here it may be taken to mean all celestials; it was a fight between a God and a mortal; so the Gods and the soldiers watched the fight with the keenest interest. गरुत्मदा०—गरुत् is 'a wing'; गरुत्मन्तः (पक्षवन्तः) आशीविषाः (सर्पाः) ते इव भीमदर्शनाः । fierce-looking like winged serpents. आशीविष is explained thus : आशिषि दंष्ट्रायां

58. Construe : वासवः अतिप्रबन्ध...वृष्टिभिः दुष्प्रसहस्य तेजसः आश्रयं तम् अम्बुदः अद्भिः स्वतश्च्युत वल्लिमिव निर्वापयितुं न शशाक ।

अतिप्रबन्धेन प्रहिताभिः अस्त्रवृष्टिभिः—with a ceaseless, incessant shower of missiles. अतिप्रबन्ध—अतिशयितः प्रबन्धः—an unbroken, uninterrupted succession. Here is a very beautiful comparison : रघु was a fire kindled from Indra, because as the poet has elsewhere said, he was made up of the splendour (तेजः) of the लोकपालs of whom Indra was one; so just as a cloud is unable to extinguish by its showers the lightning-fire produced by itself even so Indra was unable to repress with his arrows रघु who was a fire kindled from himself.

59. Construe : ततः रघुः हरिचन्दनाङ्किते प्रकोष्ठे प्रमथ्य... नादिनीं विडौजसः शरासनज्यां शशा...मुखेन पत्रिणा अलुनात् ।

विडौजसः—विट् (व्यापकम्) ओजः यस्य स तस्य इन्द्रस्य । प्रमथ्यमाना० loud-roaring like the ocean when churned. प्रमथ्यमानार्थव इव धीरं नदतीति ताम् ।

60. Construe : विवृद्धमत्सरः सः चाप मूत्तमृज्य प्रवलस्य विद्विपः प्रणाशनाय महीध्र...चितं स्फुरत्.. मण्डलम् अस्त्रम् आददे ।

The god laid down his bow and in wrath seized his flaming bolt to strike the gallant foe. महीध्राः महीं धारयन्तीति महीध्राः पर्वताः । तेषां पक्षव्यपरोपणे पक्षच्छेदे उचितम् । accustomed to clip the wings of mountains. Mark the sense of उचित—accustomed to, familiar with.

61. A beautiful instance of the figure of speech सहोक्तिः where रघु and सैनिकाश्च through the force of सह are connected with पतितः; so also रघु and सैनिकहर्षनिस्वन are connected with उत्थितः । पतित and उत्थित are to be understood in slightly different senses when construed with रघु and with सैनिकाश्च and हर्षनिस्वन. (सा सहोक्तिः सहार्थस्य बलादेकं द्विवाचकम् । काव्य० X The वैचित्र्य or charm in सहोक्ति is due to अतिशयोक्ति

which consists in representing the cause and effect, which occur in sequence, as occurring simultaneously. The falling down of रघु is the cause of the falling of their tears; the poet, however, represents the two as happening without any interval of time.

62. Construe : तथापि शस्त्र...निष्ठुरे विपक्षभावे चिरं तस्युषः अस्य वीर्यातिशयेन वृत्रहा तुतोप । गुणैः हि सर्वत्र पदं निधीयते ।

शस्त्रव्यवहार is the use of weapons; the state of hostility (विपक्षभाव) is made terrible by the use of weapons. वृत्रहा is Indra, the killer of the demon वृत्र. The वृत्र-इन्द्र fight is the theme of hymn after hymn of the R̥gveda; the beautiful myth represents the phenomena of rain, the clouds are the castles in which the demons are arrayed ; they have shut the waters there; Indra shatters the castles and releases the pent-up waters. The last line is a generalisation; we have thus an instance of the figure अर्थान्तरन्यास which is so common in Kālidāsa. For the ideas Cf. वीराणां समयो हि दारुण-रसः स्नेहक्रमं बाधते ॥ उत्तर० V. 19. गुणाः पूजास्थानं गुणिषु ॥ उत्तर० IV. 11; स्त्री पुमानित्यनास्थैषा वृत्तं हि महितं सताम् ॥ कुमार० VI. 12. (गुणाः प्रियत्वैर्धकृताः न संस्तवः ॥) किराता० IV. 25.

63. Construe : सारवत्तया अद्रिषु अपि असङ्गं मे आयुधं त्वदन्येन न विसोढम् । (अतः) मां प्रीतम् अवेहि, तुरंगमात् ऋते किमिच्छसि इति वासवः स्फुटम् आह ।

असङ्गम्-अप्रतिबन्धम्—Lit. not clinging, sticking hence unimpeded; the other reading असङ्गम् “unresisted” is a good reading—but is not supported by many of the commentators.

64. Construe : ततो निषङ्गाद् असमग्रम् उद्धृतं सुवर्णं...लिम् इषं प्रतिसंहरन् प्रियंवदः नरेन्द्रसुतः सुरेश्वरं प्रत्यवदन् ।

सुवर्णपुङ्ख—here the poet speaks of the fingers made radiant by the golden feathers of the arrow; also where (रघु II. 31) the poet speaks of the heron feathers lit up by the gleam of nails नखप्रभाभूषितकङ्कपत्रे । सुवर्ण may mean of an excellent colour, of the colour of gold; since it is not easy to see why gold was needed to make the पुङ्ख of the arrows.

65. Construe : (हे) प्रभो यदि अश्वम् अमोच्यं मग्यसे ततः अजस्र...यतः स मदगुरुः विधिना एव कर्मणि समाप्ते (यत् फलं तेन) अशेषेण फलेन युज्यताम् ।

अजस्रदीक्षाप्रयतः—प्रयतः शुचिः Pure, hallowed by constant vows. His father should win the full reward of the sacrifice which was now interrupted.

66. Construe : यथा च सदोगतः त्रिलोचनैकांशतया दुरासदः विशांपतिः तत्रैव संदेशहरात् इमं वृत्तान्तं शृणोति तथा (हे) लोकेश विधीयताम् ।

सदोगतः—रुदः is the assembly, assembly-hall; सदोगृहं गतः । Here it refers to the hall of sacrifice which the sacrificer duly initiated must not leave. त्रिलोचनैकांशतया—The Sacrificer is a portion of the three-eyed lord—in fact he is one of the eight manifest forms (प्रत्यक्षा तनुः) of ईश the Lord. Cf. या च होत्री । शाकु० I. 1.

67. Construe : मातलिसारथिः रघोः कामं तथेति प्रतिशुश्रुवान् यथागतं ययौ । सुदक्षिणासूनुः अपि न अतिप्रमनाः नृपस्य सदोगृहं न्यवर्तत ।

(प्रतिशुश्रुवान्—Perf. Part. active from प्रति+श्रू, used in the sense of the Aorist). Who promised—having promised. (यथागतम्—आगतस्य योग्यं—यथागतम्—अव्ययीभावः.) Just as he had come—i. e. as suddenly as he came. नातिप्रमनाः—विजयलाभेऽपि अश्वनाशात् न अतीव तुष्टः । प्रहृष्टं मनः यस्य असौ प्रमनाः । It was at best dubious victory. Hence he was not quite well pleased with himself.

68. Construe : हरेः शासनहारिणा प्रथमं प्रबोधितः प्रजेश्वरः हर्षजडेन पाणिना कुलिश...तम् तदीयम् अङ्गं परामृशन् तम् अभ्यनन्दत् ।

हर्षजडेन numbed by joy. Tenderly the father felt the wounds made by the कुलिश—(वज्र). Another reading is हर्षचलेन—but हर्षजड is more common idea than हर्षचल.

69. Construe : महतीयशासनः क्षितीशः इति महाक्रानूनां नवाधिकां नवतिम् आयुषः क्षये (सति) दिव समारुरुक्षुः सोपानपरम्पराम् इव ततान् ।

सोपानपरम्पराम्—a series of stair-ways, the flight of steps—doubtless suggested by the idea of ascending. समारुरुक्षुः—समारोढुम् इच्छुः । Ladder-like his ninety-nine horse-sacrifices stretched out, so that at the end of his life he might with ease ascend to the heavens.

70. Construe : —अथ विषय...त्मा दिलीपः यथाविधि यूने सूनवे नृपतिककुदं सितातपवारणं दत्त्वा तथा देव्या सह मुनिवन...च्छायां शिश्रिये । इदं हि गलितवयसाम् इक्ष्वाकूणां कुलव्रतम् ।

नृपतिककुदं—राजचिह्नम् । the white umbrella (सित + आतपवारणम्) was the royal insignia. विषयव्यावृत्तात्मा—विषय is object of sense ; so worldly pleasures. मुनिवनतरोः छायां withdrew to the shade of a tree—the singular because तरूणां छाया would give तरूच्छायां and not तरूच्छायां—and also because each hermit makes some one tree his home. तथा देव्या—with his queen—who was so well known. The poet beautifully rounds off the stanza by means of a generalisation. The figure is अर्थान्तरन्यास. For the idea Cf. विषयेषु विनाशधर्मसु त्रिदिवस्थेष्वपि निस्पृहोऽभवत् । गुणवत्सुरोत्पितृश्रियः परिणामे हि दिलीपवंशजाः । पदवीं तरुवल्कवाससां प्रयताः संयमिनां प्रपेदिरे ॥ रघु० VIII. 10; 11.

FOURTH CANTO

1. Construe : स गुरुणा दत्तं राज्यं प्रतिपद्य दिनान्ते सवित्रा निहितं तेजः (प्रतिपद्य) हुताशनः इव अधिकं बभौ ।

दिनान्ते at the end of day, with Dilīpa would mean when he made over his throne to his son, and his sovereignty ended. It is believed that at the end of day the sun deposits his lustre with fire which blazes bright by night. अग्निं वा आदित्यः सायं प्रविशति । सविता—is the sun the 'impeller' सुवति प्रेरयति कर्मसु प्राणिनः इति । or the 'producer' from सूर्य to give birth to, since when he rises in the morning he produces anew the creation which was swallowed up by the darkness of the night.

2. Construe : दिलीपानन्तरं राज्ये प्रतिष्ठितं तं निशम्य पूर्वं राजां हृदये प्रधूमितः अग्निः उत्थितः इव ।

अग्निः—fire, hence feelings of jealousy, heart-burning; these were smouldering flames ; but now when Dilīpa had resigned and the young prince ascended the throne, they blazed up fiercely in open revolt. They saw their opportunity in the accession of a new king. Some, however, explain that the prince possessed greater valour than his father ; so his accession was as unbearable to them as the flame of a long-smouldering fire. प्रधूमितः is to be explained as प्रकर्षेण धूमः अस्य संजातः—प्रधूम + the affix इत् (च्) निशम्य and उत्थितः ought to have the same agent (समानकर्तृकत्वं) but the kings are the agent of निशम्य and fire that of उत्थितः । therefore by लक्षणा or transference of epithet we understand Agni to have heard of it and therefore to have burst into flame.

3. Construe : पुरुहूतध्वजस्येव तस्य नवाम्युत्थानदर्शिन्यः उन्नयन-
पङ्क्तयः सप्रजाः प्रजाः ननन्दुः ।

पुरुभिः बहुभिः हूयते—पुरुहूतः invoked by many, is Indra to whom prayers are made in all sacrifices. The raising of Indra's banner or the इन्द्रमहः as the ceremony is called was believed to bring rain to the earth स किल राजभिः वृष्ट्यर्थं पूज्यते । See मल्लिनाथ. अभ्युत्थान is (a) rise, elevation with reference to रथ (b) raising aloft in the case of the ध्वज.

4. द्विरदगामिना may be explained as द्विरदैः गच्छति इति or द्विरद इव गच्छति इति । Riding elephants or walking majestically like an elephant. The figure is अतिशयोक्ति, कार्यकारणयोर्यश्च पौर्वापर्यविर्ययः । since the poet speaks of his accession to the throne of his father and his conquest of his enemies to have come about simultaneously whereas there is a sequence between them; for he must come to the throne and assume royal office before he would conquer his enemies. पित्र्यम् = पितुरागतम्—पितृ + the affix यत्

5. Construe : पद्मा स्वयम् अदृश्या किल छाया...लक्ष्येण
पद्मातपत्रेण साम्राज्यदीक्षितं तं भजे ।

Goddess Lakṣmī herself waited upon him and held the royal umbrella over him; but this umbrella was not the usual one (सिततपवारणम्) but was shaped like a lotus or lotus itself; since Lakṣmī herself held it, it must needs be a lotus. The bright halo of light (छायामण्डल) which circled the prince's head as he sat on the throne is imagined by the poet as the circle of shade made by an umbrella (छायामण्डल) when held over a person's head. There is thus a pun on the word छाया. The word किल is used in the sense of संभावना—and indicates a poetic conceit or उत्प्रेक्षा—as

6. Construe : काले काले च वन्दिषु परिकल्पितसंनिध्य
सरस्वती स्तुत्यं (तम्) अर्थ्याभिः स्तुतिभिः उपतस्थे ।

काले काले—on all proper occasions; the bards were inspired by the goddess of learning and what they sang was true of the king and no mere flattery. अर्थ्याभिः—अर्थात् अनपेताभिः—अर्थ + the affix यत्. उपतस्थे—worshipped, honoured, because as king he was an incarnation of विष्णु; ; so we have the Atm. according to the वार्तिक—उपाद्देवपूजासंगतिकरणमित्रकरणपथिषु on उपान्मन्त्रकरणे ॥ पाणिनि I. 3. 25.. When उप+स्था is used in the sense of honouring, worshipping it takes the Atm.

7. The earth is fancied by the poet as the king's mistress, an idea which is patent to Sanskrit literature. अनन्यपूर्वा...अन्यः पूर्वः यस्याः सा अन्यपूर्वा, अन्यपूर्वा न भवति इति अनन्यपूर्वा. Cf. the popular and funny सुभाषित—आसीन्नाथ पितामही तव मही जाता ततोऽनन्तरं माता संप्रति साम्बुराशिरशना जाया कुलोद्भूतये । प्राप्ते वर्षशते भविष्यति पुनः सैवानवद्या स्नुषा युक्तं नाम समस्तनीतिविदुषां किं भूपतीनां कुले ॥

8. The southern breeze is very temperate, neither too cold nor too hot. So his punishments were just and were tempered with kindness. Thus while sternly smiting wrong he won men's heart. For the idea cf. न खरो न च भूयसा मृदुः पवमानः पृथिवीरुहामिव । etc. रघु० VIII. 9 समवृत्तिरुपैति मार्दवं समये यश्च तनोति तीक्ष्णताम् । अधितिष्ठति लोकमोजसा स विवस्वानिव मेदिनीपतिः ॥ किराता० II. 38.

9. Construe : तेन गुरो सहकारस्य फलेन पुष्पोद्गमे इव गुणाधिकतया प्रजाः मन्दोत्कण्ठाः कृताः ।

How very appropriate and beautiful is the simile. By his superior virtues he chased what grief his people felt to lose his father; as when the fruit appears the mango-blossoms are scarce remembered.

10. नयविद् is one who is learned in the science of politics. They pointed out to him both fair and foul ways of strategy; but he always chose what was fair.

11. The five elements पृथ्व्यप्तेजोमहद्ब्योम have the following गुणः (1) व्योम or आकाश has शब्द sound (2) महद् or वायु has शब्द and स्पर्श (3) तेजस light has शब्द स्पर्श and रूप (4) अप् water has शब्द, स्पर्श, रूप, रस (5) पृथ्वी or earth has गन्ध in addition to the four of water.

12. राजा प्रकृतिरञ्जनात् the poet by poetical license derives the word राजा from रञ्ज् but really speaking it comes from राज् to shine. "We get the same etymology in the महाभारत शान्तिपर्व—रञ्जिताश्च प्रजाः सर्वास्तेन राजेति शब्धते ।"—Kāle.

13. कर्णान्तविश्रान्ते—resting upon the lobes of the ear, stretching as far back as the ear, hence very wide; that is a sign of beauty and we get the idea so often in Sanskrit. Cf. दृष्टिर्नृगीदृशोऽत्यन्तं श्रुत्यन्तपरिशोलीनि । रसगङ्गाधर. चक्षुष्मत्ता—the state of having eyes : Cf. अनेकसंशयोच्चेदि परोक्षार्थस्य दशकम् । सर्वस्य लोचनं शास्त्रं यस्य नास्त्यन्ध एव सः ॥

14. Construe : अथ लब्ध...स्वस्थम् एनं पङ्कजलक्षणा द्वितीया पार्थिवश्रीः इव शरत् समुपस्थिता ।

लब्धस्य राज्यस्य प्रशमनेन परिपन्थिनां स्थिरीकरणेन स्वस्थम् । who felt at ease when by quelling or pacifying rebellious elements he had firmly established his position, consolidated his position. समुपस्थिता came to him, came to worship him : she was another राजलक्ष्मी that came to wait upon him, bringing as her emblem lotus-flowers.

15. The epithets मुकुवर्त्मा and सुदुःसहः are to be taken with प्रताप meaning both 'valour' and 'heat'. The clouds had in the previous season poured themselves light and hence as the Sun's path was clear, his heat became unbearable;

and in the case of the King as the rainy season was over, the paths were clear for Raghu to take out his expeditions of conquest so that the other princes became uneasy.

16. वार्षिकं धनुः—The rainbow. वर्षासु भवम् वार्षिकम् । During the rainy-season Indra with his rain-bow sends down rain for the benefit of the people; and when rains were over, Raghu started on his expeditions of conquest which brought wealth and prosperity to his subjects. जैत्रम्-जयशीलम् । जेवृ + the affix अ (ण्). मल्लिनाथ notes the reading पर्यायोद्यमविश्रमौ पर्यायेण उद्यमः विश्रमः च ययोस्तौ । when Indra was active Raghu rested; and when Indra rested Raghu set out on his marches.

17. Śarat affected his royal state with lotus sunshade and chowries of waving Kāśā flowers but could not reach his glory. This is a beautiful instance of व्यतिरेक where Raghu is compared to Śarat and the poet points out Raghu's superiority. उपमानाद्यदन्यस्य व्यतिरेकः स एव सः । For the characteristic signs of Śarat cf. काशांशुका विकचपदममनोऽवक्त्रा सोन्मादहंसरवनूपुरनादरम्या । आपक्वशालिरुचिरा तनुगात्रयष्टिः प्राप्ता शरन्नववधूरिव रूपरम्या ॥ ऋतु. III. ।

18 Construe : प्रसादसुमुखे तस्मिन् विशदप्रभे च चन्द्रे द्वयोः
तदा चक्षुष्मतां प्रीतिः समरसा आसीत् ।

तदा now that the rains were over and the skies clear the moon shone in all her splendour. His face beamed with favour whatever the season was; but only now the moon was as pleasing as his face.

19. Fame is white; हंस, तारा and कुमुद are also white; so the poet fancies that the whiteness of his fame covered them and made them so white, otherwise how could they be so white? Cf. अनुसंहार III. 2 where the prevailing whiteness

of Sarad is beautifully described; काशैर्मही शिशिरदीपिताना
रजन्थो हंसैर्जलानि सरितां कुमुदैः सरांसि । सप्तच्छदैः कुसुमभारनतैर्वनान्ताः
शुक्लीकृतान्युपवनानि च मालतीभिः ॥

20. Construe : इक्षुच्छायनिषादिन्यः शालिगोप्यः गोप्तुः तस्य
गुणोदयम् आकुमारकथोद्घातं यशः जगुः ।

आकुमारकथोद्घातम्—कुमारात् आरभ्य कथोद्घातः (कथारम्भः) यस्य तत् ।
beginning from the story of his childhood ; or the other
explanation given by मल्लिनाथ is कुमारस्य सतः रघोः याः कथाः
इन्द्रविजयादयः ततः आरभ्य । beginning from those events which
took place during his life as कुमार, such as his encounter
with Indra etc. गुणोदयं goes with यशः । His fame had sprung
from his गुणः—virtues such as his beauty, heroism etc.

21. Construe : महौजसः कुम्भयोनेः उदयात् अम्भः प्रतप्ताद ।
रघोः अभिभवाशङ्कि द्विषतां मनः चुक्षुमे ।

The time of the rising of the star अगस्त्य (कुम्भयोनिः) falls
between the latter half of श्रावण and the first half of भाद्रपद;
the rainy season is almost over, and waters begin to clear
up. So the poet here fancies that turbidity now left the
waters but transferred itself to the hearts of Raghu's
enemies, which were agitated through fear of his onsets.
Cf. Raghu XIII. 36. तस्याविलम्भः परिशुद्धिहेतोर्मौमो मुनेः
स्थानपरिग्रहोऽयम् । So in बृहत्संहिता—उदये च मुनेरगस्त्यनाम्नः कुसुमायोग-
मलप्रदूषितानि । हृदयानि सतामिव स्वभावाद् पुनरभूनि भवन्ति निर्मलानि ॥

22. कूलमुद्रजाः—कूलानि उद्रजन्ति इति । is an उपपदतत्पुरुष;
tearing the banks. लीलाखेलं विक्रमम्—affected, imitated his
gracefully sportive might. लीलायां खेलम् लीलाखेलम् । Cf. मदखेल

in मदखेलम् वक्ष्यन्तु तास्य । सखलं जोर गतं वदया गृहीतम् । विक्रमो IV.
16. खेल is sportive, gay, charming (सुमगम्). By the

three epithets the poet suggests comparison with the qualities of उत्साह, वपुःप्रकर्ष, and परमञ्जक विक्रम possessed by रघु.

23. Construe : सप्तपर्णानां मदगन्धिभिः प्रसवैः आहृतः तन्नागाः असूययेव सप्तधेव प्रसुप्तुवुः ।

This is the season when the elephants are in rut; and poets often compare the smell of सप्तपर्ण flowers to that of the ichor of elephants. So when the smell of flowers struck them, they could not bear that anything else should have the smell of their ichor, and therefore began to drip ichor from seven places. The trees were सप्तपर्ण, so the elephants exuded ichor in seven streams. For the seven places from which ichor flows, vide Comm.

24. यात्रायै On his expedition of conquest. Autumn had dried up the roads, made rivers fordable and thus stirred the King to war and conquest, even before his energy had stirred him.

25. वाजिनीराजनाविधौ—नीराजनाख्ये शान्तिकर्मणि । Here वाजि stands for रज also. This ceremony is held on the 19th of Āśvina before hostilities commence. It consists in purifying the various components of the army, and the waving of auspicious lights round the horses and elephants is an essential part of the ceremony. Hence called वाजिनीराजना । प्रदक्षिणाचिर्व्याजेन the flame curling to the south is fancied by the poet as the hand of Agni which was raised to give him blessings. The fire curling to the south is auspicious. Cf. प्रदक्षिणाचिर्हविरग्निराददे ॥ III. 14.

26. गुप्तमूलप्रत्यन्तः—मूल is निवासस्थान his capital, प्रत्यन्त is प्रान्तदुर्ग frontier-fortress. These he secured first ; शुद्धपार्श्वः—पार्श्व is the rear or back. Having secured his capital and his frontier-forts, he was not afraid of an attack from the rear during his absence. अग्रजितः अग्रेन जनिनः accompanied

by i. e. favoured by fortune (अयः). The six kinds of forces are (1) मौलम्—Hereditary servants of the king क्रमागतम्, (2) भृत्यम्—नवं धार्यमाणम्—Those paid by the king, (3) सुहृत् Those of his allies, or those who are friendly to him, (4) श्रेणि Those forces which are levied on occasions of war, mercenaries, (5) द्विषद्—Those who are already inimically disposed towards the enemy। चरित्रवर्धन, however, explains बलाद्वशीकृतम्—Those who have been forcibly subdued. (6) आटविकम्—forest-tribes कार्यवशात्कृतम्, । For the idea compare :—पाष्णीं यापि भवत्प्रयाणसमये तस्या विधानं कृतम् । स्वप्न० V. 12. Cf. with this Manu VII 184-185.

27. The reference to the churning of the ocean, when Visnu assumed the form of a tortoise and balanced the mountain मन्दर on his back. Here the white spray is compared by the poet to the white fried-grains showered on the king.

28. आहितान् अनिलोद्धूतैः केतुभिः तर्जयन्निव—Gives a fine उत्प्रेक्षा. He was the equal of Indra—and so he first started to 'the East which is the quarter presided over by इन्द्र (प्राचीनवर्हिः) cf. हरिवाहनदिङ्मुखम्—for the East in विक्रमो III. 6. तर्जयन् the root तर्ज् is Parsm, when it belongs to the 1st conj. and Atm. when to the 10th conj. So the proper form ought to be तर्जयमानः। मल्लिनाथ, however, defends it on the authority of वामन. But it is possible to explain it if we suppose तर्जयन् to be the causal form: he caused the pennants to intimidate.

29. The sky looked like the Earth because clouds of dust were raised into the sky, while the earth looked like the sky because the elephants that walked the earth

looked like so many clouds. Thus sky looked like the earth and the earth like the sky.

30. An army is generally described as चतुरङ्ग— but here the four elements of the army are poetically conceived as प्रताप, शब्द, पराग, रथादि. So it is a beautiful उत्प्रेक्षा; or स्कन्ध may refer to the व्यूह and so the poet speaks of the fourfold array of the army as it marched on.

31. उदम्भांसि—उद्भूतजलानि— he converted deserts into places full of water. There is certainly poetic exaggeration in the statement. Some, however, think that रघु could do all these wonders because he possessed superhuman power.

32. Construe : महतीं सेनां पूर्वसागरगामिनीं कर्षन् स हरजटा-
भ्रष्टां गङ्गां (कर्षन्) भगीरथः इव वभौ ।

भगीरथ of the solar line practised severe penance to save his ancestors—the grandsons of सगर—who had been burnt to ashes by the wrath of the sage कपिल. Pleased with his austerities God Brahmā directed him to Śiva who promised to hold on his matted lock the Ganges as she descended from the heavens; from there she began to flow on the Himālaya and from there she followed भगीरथ to where the ashes of his ancestors were heaped up (सगरकुण्ड at Benares), and touching them raised them to heaven. Cf. अगणिततनूतापं तपत्वा तपांसि भगीरथो भगवति तव स्पृष्टानद्भिश्चिरादुददीधत् । उत्तरराम० I.

33. उत्खणः—free from obstacles, clear. There is a comparison between नृपैः and पादपैः. The expression कलं त्याजितैः means (i) made to part with their treasures, dispossessed when taken with नृपैः (ii) made to drop their fruit, with पादपैः ; so उत्खात and भग्न, deposed and overthrown in the case of kings; uprooted and splintered or rent in the case of trees.

34. After reducing the countries in the East he swept to the ocean's shore which was dark with lines of palm. This is a familiar description of the shore in Sanskrit. Cf. अनेन सार्धं विहराम्बुरारोस्तीरेषु तालोवनमर्मरेषु । रघु० VI. 57 and दूरादयश्चक्रनिभस्य तन्वी तमालतालीवनराजिनीला । आभाति वेला लवणाम्बुरारोर्धारा निबद्धेव कलङ्करेखा ॥ रघु० XIII. 15.

35. सुह्रैः—सुह्रै corresponds to the province between Bengal and Orissa. It is mentioned in the Mahābhārata. वैतर्सी वृत्तिम् behaving in the manner of reeds—by bending low before him in submission.

36. The वङ्गस are spoken of as having armed ships (नौसाधनोद्यत) "It was in this and its neighbouring province that a trade with Ceylon first sprang up. The institution of armed boats was of course greatly necessitated by the river Ganges and its tributaries. It was from this province that Fa-hian started for Ceylon in a great merchant vessel"—R. N. Apte. It corresponds to Eastern Bengal.

37. Construe : आपाद...प्रणताः उत्खातप्रतिरोपिताः कलमाः इव ते रघुं फलैः संवर्धयामासुः ।

Here is a very appropriate comparison. The rice plants (कलमाः) require to be uprooted (उत्खात) and then transplanted before they can yield their fruit ; so the Vanga princes were first ejected from their thrones and then reinstalled ; so that out of gratitude they yielded him their treasures. आपादपञ्चप्रणताः—(1) Bending low as far as his lotus-feet—when taken with kings ; (2) bending low to the lotuses at their roots. Because paddyfields are deep immersed in water and often abound in lotuses. Cf. तुतोष पश्यन् कलमस्य सोऽधिकं सवारिजे वारिणि रामणायकम्, ॥ किराता IV. 14

38. उत्कल and कलिङ्ग. उत्कल is Orissa (Odra); it is an ancient country mentioned in the Mahābhārata. कलिङ्ग was to the South of Odra and extended to the mouth of the river Godāvarī.

39. महेन्द्र—the mountain महेन्द्र—the chain of mountains that extends from Orissa and the Northern Circars to Gondavana. Here the poet by लक्षणा also refers to the king of कलिङ्ग who was Lord of महेन्द्र. गम्भीरवेदिनः is a technical term and refers to an elephant who does not mind the pricking of the goad : vide मल्लिनाथ

40. प्रतिजग्राह—met him in battle. कलिङ्गः is कलिङ्गानां राजा । कलिङ्ग+the affix अ (य्). पक्षच्छेदोद्यतम्—refers to the well-known legend of Indra's clipping the wings of mountains. So the poet fancies that the mountain resisted Indra by showering stones on him when he would clip them. रघु also is पक्षच्छेदोद्यत—because he killed their पक्ष—allies, the forces on their side.

41. Construe : काकुत्स्थः तत्र द्विषां नाराचदुर्दिनं विषह्य सन्मङ्गलस्नात इव जयश्रियं प्रतिपेदे ।

काकुत्स्थः—descendant of ककुत्स्थ a celebrated Solar king whose original name was पुरञ्जय. Once when the Gods were vanquished by the demons, the former were advised by विष्णु to seek the help of पुरञ्जय—the ruler of अयोध्या. When the Gods approached him, he agreed to fight for them on condition that Indra would carry him on his shoulder. Indra then assumed the form of a bull; the prince mounted upon his shoulder, fought the demons and destroyed them. From that time he received the name ककुत्स्थ (Seated on the hump of a

bull ककुद्) Cf. महेन्द्रमास्थाय महोज्जरूपं यं संयति प्राप्तपिनाकिलीलः ।
रघु० VI. 72. नाराच—Iron arrows; the shower of arrows
was, as it were, a sacred bath which he took before he
received the Goddess of victory.

42. Construe :—तत्र योधाः रचितपात्रभूमयः ताम्बूलीनां दलैः
नारिकेलासवं शात्रवं च यशः पपुः ।

आपात्रभूमयः—आ समन्तात् संभूय वा पिवन्त्यत्र इति आपात्रभूमिः ।
a place for drinking in company, drinking booths.
Here is a beautiful conceit. The wine they quaffed—the
milk of cocoa-palms—being white like यशस्, was as it
were the glory of the enemy in the form of the liquid
which now they drank. They had inflicted a crushing
defeat on the enemies, and were now carousing to
celebrate the event. This is an instance of दीपक
नारिकेलासव and यशस् being connected with the common
idea of drinking (पपुः) and a comparison between them
implied.

43. Construe : धर्मविजयी स नृपः गृहीत...मुक्तस्य महेन्द्रनाथस्य
श्रियं जहार न तु मेदिनीम् ।

Vallabha remarks “धर्मविजयी लोभविजयी असुरविजयी चेति
त्रिविधो राजा ॥” Of these धर्मविजयी—conquering in the cause
of righteousness—is one who takes the wealth of the
conquered king but restores to him his throne; लोभविजयी
who deprives him of his wealth and title but spares
his life and असुरविजयी who takes all the three.

44. Construe : ततः फलवत्पूगमालिना वेलातटेनैव अनाशास्य-
जयः अगस्त्याचरिताम् आशां ययौ ।

वेलातटेन—along the edge (तट) of the seashore.
अगस्त्याचरिताम् आशाम्—the quarter resorted to by अगस्त्य i. e.
the South. अनाशास्यजयः—to whom victory came of itself
and was not to be sought after, or victory over whom

was never to be hoped for, was impossible to think of.

45. सैन्यपरिभोगेण—the river Kāverī was enjoyed by the army; they dived and sported in her waters; and the waters bore the fragrance of the ichor of elephants. Poets regard rivers as the wives of the sea (Cf. रघु० XIII. 9. अनन्यसामान्यकलत्रवृत्तिः पितृत्यसौ पाययते च सिन्धूः). They must be faithful to their Lord; but Kāverī bore evident signs of enjoyment and thus made her Lord the sea suspicious of her chastity. गजदानसुगन्धिना—Mallinātha remarks that the form सुगन्धि is not grammatically correct for the समासान्त इ (सुगन्धि) occurs only where the गन्ध is natural; the smell of ichor is not the natural smell of water, and hence the form should have been...सुगन्धेन । But he remarks निरङ्कुशाः कवयः ।

46. Construe : विजिगीषोः गताध्वनः तस्य बलैः मारीचो... रीताः मलयाद्रेः उपत्यकाः अद्युषिताः ।

मलयाद्रिः—the mountain famous for sandal-wood. Its outlying parts abounded in pepper. उपत्यकाः—is आसन्नभूमयः the adjoining land, outlying parts.

47. Construe. अश्वक्षुण्णानाम् एलानाम् उत्पत्तिष्णवः फलरेणवः तुल्यगन्धिषु मत्तेभकटेषु ससञ्जुः ।

उत्पत्तिष्णवः—उत्पतनशीलाः upflying. Trampled by his steeds, the dust of the cardamums clung to the foreheads of his elephants, and seemed to challenge their rich scent.

48. Construe : चन्दनानां भोगिवेष्टनमार्गेषु समर्पितं त्रिपदी-छेदिनाम् अपि करिणं ग्रैवं न अन्नसत् ।

ग्रैवम्—ग्रीवासु भवम्—neck-chains. Serpents are attracted by the sweet fragrance of sandal trees and coil round their trunks; so that deep grooves are made in

the trunk. Now even the wildest elephants who used to snap their foot-chains (त्रिपदी) could not get themselves loose from the neck-chains because these were firmly secured round to the trunks in the grooves and did not slip.

49. The Pāṇḍya princes were the conquerors of the sun because in their country the sun glows but dimly; but even these princes could not bear Raghu's might. मन्दायते denominative form from मन्द + क्यङ्—अमन्दं मन्दं भवति मन्दायते । In the winter solstice, the sun apparently moves from the North to the South and its heat is considerably mitigated; hence the poet's idea that the sun glows dim in the south. पाण्डूनां जनपदानां राजानः पाण्ड्याः; पाण्ड्य is a country in the extreme south to the south-west of the Chola country.

50. Construe : ते ताम्रपर्णीसमेतस्य महोदधेः मुक्तासारं स्वं संचितं यशः इव तस्मै निपत्य ददुः ।

The rivers ताम्रपर्णी falls into the gulf of Manar which is famous for its pearl-fisheries. मुक्तासारम् the best pearls. In the form of the presents of pearls they were offering him their long-accumulated glory; both are white—one in reality, the other in poetic usage.

51-52. Construe : असह्यविक्रमः सः तटेषु आलीनचन्दनो तस्याः दिशः स्तनो इव मलयदुर्गो यथाकामं निर्विश्य उदन्वता दूरात् मुक्तं स्रस्तांगुलं मेदिन्याः नितम्बमिव (स्थितं) सह्यम् अलङ्घयत् ।

The two stanzas together form what is known as युग्म Cf. द्वाभ्यां युग्ममिति प्रोक्तं त्रिभिः श्लोकैर्विशेषकम् । कलापकं चतुर्भिः स्यात् तदूर्ध्वं कुलकं स्मृतम् ॥

मलयदुर्गौ—The southern portions of the Western Ghats; मलय is also one of the कुलपर्वतः; the slopes of the मलय are encircled by the Kāveri; and the mountain is

said to abound in cardmums, pepper, sandal and betel-nut trees which are all found in abundance in southern India. The two mountains are the breasts of the earth. The stanzas give the familiar idea of the earth being the wife of the king. The सह्य ranges recede a little inland, hence the idea of the ocean as garment of the Earth.

53. Construe : अपरान्तजयोद्यतैः विसर्पद्भिः तस्य अनीकैः रामा-
स्त्रोत्सारितः अपि सह्यलग्नः इव अर्णवः आसीत् ।

His vast army marching on spread over the whole distance between the sea-shore and the सह्य ranges; and this vast army rolled onwards like ocean's billows sweeping over the coast: hence the poet's fancy (उत्प्रेक्षा) that although the ocean was driven back from the सह्य ranges by Parśurāma's missile, still it appeared now that the ocean was still clinging to the सह्य ranges. अपरान्त is अपरः अन्तः the other side, the west coast, Konkan. Parśurāma (here called राम) presented the earth that he had conquered to Kaśyapa as दक्षिणा in a sacrifice. Now it was not proper for him to reside on the earth which was gifted away, and so he reclaimed from the ocean a narrow strip of land from which the ocean was forced to recede by Parśurāma's arrow.

53. Construe : तेन भयोत्सृष्ट...विभूषाणां केरलयोषिताम्
अलकेषु चमूरेणुः चूर्णप्रतिनिधीकृतः ।

भयोत्सृष्टविभूषाणाम्—the women were frightened at the sudden appearance of Raghu's conquering hosts, and flung aside their ornaments; they, therefore, did not use चूर्ण (saffron-powder or similar cosmetics); but the dust raised by the army clinging to their hair served the purpose of these fragrant powders. केरल is the

ancient name of the whole tract comprising the districts of Cochin, Canara and Travancore.

55. Construe : मुरला...द्धूतं कैतकं रजः तच्चोव... णानाम्
अयत्नपटवासताम् अगमत् ।

मुरला is the principal river of केरल and hence the people were also called Muralas. पटवारु is scented powder; we know from the मृच्छ० that Cārudatta's upper-garment bore the scent; (अनुदासीनम् अस्य यौवनं पटवास-
गन्धः सूचयति). Here the fragrant pollen of the Ketaka which the river-breezes wafted was scented powder for his mail-clad host. वारबाणः is the coat of mail, armour.

56. Construe : चरतां वाहानां गात्रसिञ्जितैः वर्मभिः पवनो...
ध्वनिः अभ्यभूयत ।

राजनालीवन—grove of the kingly palms—a kind of gigantic palms; but so vast was his army, that the harness clanking on moving steeds drowned the deep rustle of the palms.

57. Construe : खजूरी...नद्धानां करिणां मदो...न्विषु कटेषु
शिलीमुखाः पु नागेभ्यः पेतुः ।

As the smell of ichor flowing from the temples of the elephants in his army was more attractive, the bees rose from the पु'नाग blossoms and swarmed round the elephants. शिलीमुखाः—is both an arrow or a bee (cf. (त्वामायांति शिलीमुखाः स्मरधनुर्मुक्ताः सखे मामपि ।) where the lover is addressing the अशोक tree and comparing his lot with it). शिली मुखं येषाम् । lit. "sting-mouthed." मदोद्गार is pouring out or emission of ichor.

58. राम i. e. परशुराम had to beseech the ocean for
room; but to Raghu he gave tribute unsought acknow-
CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

ledging his superiority. The sea could do this only through the princes of अपरान्त, as it could not do so in person. किल—men tell, as they say; but it may be taken in the sense of संभावना or probability.

59. मत्तेभरदनं etc.—मत्तेभरदनैः उत्कीर्णानि व्यक्तिविक्रमलक्षणानि यस्मिन् । उत्कीर्ण is a noun—meaning incisions; these incisions made by wild elephants with their tusks were as it were engraved inscriptions telling of his exploits.

60. पारसीकान्—these must be the ancient Persians, the inhabitants of that part of Persia which lies nearest to the Indus. स्थलवर्त्मना—by a land rout : not because a sea-voyage is prohibited as Mallinātha interprets, but because he knew that the real weakness of the Persians (तत्त्वज्ञान) who were good fighters on the sea, but not so good on land. तत्त्वज्ञानेन संयमी—the belief is that salvation or मोक्ष is attained by right knowledge, which can be gained by a conquest of the senses through Yogic practices.

61. Construe : स यवनी...पद्मानां मधुमदम् अकालजलदोदयः ।
अब्जानां बालातपम् इव न सेहे ।

The red flush imparted by wine to the faces of the यवन ladies is compared by the poet to the glow of the morning sun falling upon the lotuses: and रघु is compared to a gathering of clouds out of the proper season: it was now शरद् when रघु came upon them when least expected. By the term यवन we understand not merely the Ionian Greeks, but all Northern alien tribes, since the Pārasikas are referred to as यवन्; for a similar idea Cf. दैत्यस्त्रीगण्डलोखानां मदरागविलोपिभिः । हेतुभिश्चेतनार्वाङ्मरुद्गीमज्ज-
स्वनम् । रघु० X. 12.

62. अश्वसाधनैः—with their cavalry-troops. It was only by the twang of the bow that it was possible for them to recognize whether it was a friend or an enemy. शाङ्गम्—शृङ्गाणां विकारः ।

63. Construe : भल्लापवर्जितैः श्मश्रुलैः तेषां शिरोभिः सरचा-
व्याप्तैः क्षौद्रपटलैः इव स महीं तस्तार ।

भल्ल is a kind of arrow explained by चारित्रवर्धन as an अर्धचन्द्राकृतिर्वाणः । भल्लैः अपवर्जितानि तैः । severed from the trunks by arrows. श्मश्रुलैः—श्मश्रूणि सन्ति एषु इति तैः श्मश्रु + the affix ल (च्). सरचा honey-makers, bees. क्षौद्रपटलैः—क्षुद्रा means a bee, क्षुद्राभिः कृतानि=क्षौद्राणि, तेषां पटलैः । honey-combs. The bearded heads of the Persians with the scalp shaved are compared by the poet to the yellow honey-combs with the bees clustering round Cf. तस्तार गां भल्लनिकृत्तकण्ठैर्दुःकारगमैः द्विषतां शिरोभिः । रघु° VII. 58.

64. महात्मनां संरम्भः हि प्रणिपातप्रतीकारः । प्रणिपातः प्रतीकारः
यस्य ।

The rage (संरम्भः) in great men can only be appeased by submission; for it is not possible to resist such men. This is a generalisation which is cited to show that what they did was right; so here is an instance of अर्थान्तरन्यास where a सामान्य is given to corroborate a विशेष—(a particular case).

65. Construe : तद्योधाः आस्तीर्णा...त्वासु द्राक्षा...भूमिषु
मधुभिः विजयश्रमं विनयन्ते स्म ।

विनयन्ते—वि + नी becomes Atm. when it takes an object which denotes not any part of the body, but something in the body of the agent. Thus श्रम the object being in the body of the agent we have विनयन्ते. कर्तव्ये चाशरीरे कर्मणि । पाणिनि I. 3. 37. अजिनरत्न—choicest of deer skin—for रत्न means the best of any thing—जातौ जातौ यदुत्कृष्टं तद-
त्तमिति कथ्यते ।

66. Construe : ततो रघुः भास्वान् इव शरैः उन्नैः इव उदीच्यान् रसान् इव उद्धरिष्यन् कौबेरीं दिशं प्रतस्थे ।

Here रघु is compared to the sun, his arrows to the rays and the Northern princes to the sap of the earth sucked up by the Sun's rays. कौबेरी—is the North, the quarter presided over by कुबेर the lord of wealth. In the summere solstice—(उत्तरायण) the sun goes up towards the North—it is believed to dry up moisture with the rays, while in the winter solstice he moves from North to South to pour down what his rays have absorbed.

67. विनीता०—विनीतः अध्वनः श्रमः यैः ते । In place of सिन्धु some give the reading वङ्क्षु (चारित्रवर्धन, वल्लभ) and explain it as a certain lake in Kashmir. Some tried to identify it with the Oxus, and from the mention of the presence of हूय्स on the Oxus drew chronological conclusions, and determined the date of Kālidāsa. The Stanza, however, tells us that after defeating the Persians रघु refreshed his horses in the river Sindhu and now turned Northwards into Kashmir.

68. Construe : तत्र भर्तृषु व्यवतविक्रमं रघुचेष्टितं हूणावरोधानां कपोलपाटलादेशि बभूव ।

हूय्स are the white Huns, or Indo-Scythians who were established in the Punjab and along the bank of the Indus at the commencement of the Christian Era. कपोलपाटलादेशि is either (i) कपोलेषु पाटलस्थ (ताडनादिकृत्तारुण्यस्य) आदेशि which ordered the red flush to come back to their cheeks; their husbands were killed, and in their violent grief they beat their breasts and slapped their faces this made their cheeks read or

(ii) कपोलपाटलस्य आदेशि यस्य—The exploits of Raghū which

were indicated or recorded by the red flush on their cheeks, the red flush was, as it were, a written record of the deeds of रघु.

69. काम्बोज the inhabitants of the Hindu Kuśa mountain and the adjoining country. The Mahābhārata speaks of Arjuna's conquest of the काम्बोज along with the दरद after his conquest of Balkh. The country abounded in Walnut trees (अक्षोट) as Kālidāsa says. गजालानम्—गजानाम् आलानं तेन परिक्लिष्टैः । the अक्षोट trees were strained by the chains (आलानम्—usually the tying-post) of elephants. The figure is सहोक्तिः.

70. सदश्वभूयिष्ठाः—Mostly consisting of the horses of best breed. Their heaps of wealth found their way into the king's treasure, but उत्मेक (conceit) did not enter his soul; any other man would have quite lost his head on such an achievement. उपदा—उपदीयते इति । What is respectfully offered, presented. Cf. अनुत्सेको लक्ष्म्याम् । in the well-known सुभाषित of भर्तृहरि.

71. गौरीगुरुम्—Himālaya. Gauri's father, Cf. गौरीगुरोः गह्वरमाधिवेश । II. 26. अश्वसाधनः with his cavalry, for other cumbrous things such as chariots could not be taken up the mountains. The dust of minerals raised by the horses rose in such thick masses that they seemed to heighten the lofty peaks of Himālaya; columns of dust raised into the skies over the peaks seemed to be so many continuations of the peaks.

72. Construe : तुल्यसत्त्वानां गुहाशयानां सिंहानां परिवृत्य अवलोकितं सैन्यघोषेऽपि असंभ्रमं शशंस ।

तुल्यसत्त्वानाम् The lions were equal in valour with the army and were not at all frightened even when there was the great din of the army; but unperturbed they looked

on. Here अवलोकितम् is the subject—and असंभ्रमम् the object—their glance bespoke their fearlessness. But other commentators like चारित्रवर्धन take सः understood as the subject; and असंभ्रमम् adverbial modifying परिवृत्य or अवलोकितम् so that the meaning is “he praised the bold glance cast by the lions as they turned round in their caves etc.” Cf. for a similar idea:—सावश्चमुन्मील्य विलोचने सकृत्त्रयं मृगेन्द्रेण सुषुप्सुना पुनः । सैन्यान् यातः समयापि विव्यथे कथं सुराजंभवमन्यथाथवा ॥ शिशु० XII. 52.

73. मर्मरीभूताः—मर्मर is the rustling sound made by dry leaves—मर्मरशब्दवन्तः भूताः the breezes that possessed the sound of rustling—that rustled. कीचकध्वनिहेतवः We have already come across the idea; the winds fill the hollow bamboos, and escaping through their holes produce music. We have the expression मर्मररणितमनोहरेः कानने भ्रमति गजेन्द्रः । विक्रमो. IV. 18. Cf. also अनेन सार्धं विहराम्ब्राशेस्तीरेषु तालीवनमर्मरेषु । रघु० VI. 57, The breezes waited upon him, hence they were charged with cool spray, and wafted the music of the rustling leaves, and the piping bamboos.

74. Construe : सैनिकाः नमेरूणां छायासु निषण्ण...ताभिभिः वासितोत्सङ्गाः दृषदः अध्यास्य विशश्रमुः ।

उत्सङ्ग is lap, here surface. They rested upon the rocks which were fragrant with the musk from the naval of the musk-deer that couched in the shades of the Nameru trees.

75. सरलासक्त etc.—सरलेषु आसक्तानि मातङ्गानां ग्रैवेयाणि तेषु स्फुरिताः त्विषः यासां ताः । Whose brilliance was flashed back from the chains of elephants fastened to the Sarala trees. ग्रीवासु भवानि ग्रैवेयाणि ग्रीवा + the affix ईय (ङ्क०). अस्नेहदीपिकाः—Oilless lamps

Cf. भवन्ति यत्रैषधयो रज्ज्यामलैलपराः सुरतप्रदीपाः ॥ कुमार० I. 10.

CC-Q. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha
also रघु० IX 70. स ललितकुसुम-प्रवालशय्यां ज्वलितमहापद्मदीपिकासनाथम् ।

नरपतिरतिवाह्यांबभूव क्वचिदसमेतपरिच्छदस्त्रियामाम् ॥ also वत्स्यामि तेषु हिमवद्गिरिकाननेषु दीप्तैरिवौषधिनैरुपरञ्जितेषु ॥ प्रतिमा० V. II.

76. Construe : तस्य उत्सृष्टनिवासेषु कण्ठ...त्वचः देवदारवः किरातेभ्यः गजवर्ष्म शशंसुः ।

किरातेभ्यः—the foresters; derived as किरं पर्यन्तभूमिम् अतति गच्छति इति किरातः । living on the borders of hills or mountains, a barbarian; Cf. पर्यन्ताश्रयिभिर्निजस्य सदृशं नाम्नः किरातैः कृतम् । रत्नावली II. 3. they appear to be a tribe of mountaineers inhabiting the sub-Himālayan regions. गजवर्ष्म—the height or stature of the elephants. The barks of the trees were cut away at such a great height, that from it they could infer the height of the elephants. Cf. वर्ष्म द्विपानां विरुवन्त उच्च-कैर्वनेचरेभ्यश्चिरमाचचक्षिरे । गण्डस्थलाघर्षगलन्मदोदकद्रवद्रुमस्कन्धनिलायिनो-स्रयः ॥ शिशु० XII. 54.

77. पर्वतीयैर्गणैः—पर्वते भवः—पर्वत + ईय (छ). With the mountain tribes which मल्लिनाथ identifies with the seven उत्सवसंकेत tribes mentioned in the महामारत. नाराच etc. नाराचाणां क्षेपणीयानाम् अश्मनां च निष्पेण उत्पतिता अनला यस्मिन् । मल्लिनाथ however understands क्षेपणीय to be a long sword with a broad edge. A grim and bloody fight it was, “where darts and stones and arrows mingled hurtling, striking fire.”

78. Construe : सः शरैः उत्सवसंकेतान् विरतोत्सवान् कृत्वा बाह्वोः जयोदाहरणं किन्नरान् गापयामास ।

He conquered them with arrows and thus stopped them from their festivities. जयोदाहरणम्—Songs proclaiming victory. The expression is a technical name for an elaborate panegyric in song beginning with such words as जयति, full of alliteration and composed in the मालिनी or other similar

metres. येन केनापि तालेन गद्यपद्यसमन्वितम् । जयत्युपक्रमं मालिन्यादिप्रास-
विचित्रितम् । तदुदाहरणं नाम विभक्त्यष्टाङ्गसंयुतम् ॥ प्रतापरुद्र. Cf. अन्तरा
चारयेभ्यस्त्वदीयं जयोदाहरणं श्रुत्वा त्वामिहस्थमुपागताः । विक्रमो I. 13. 68.

79. Construe : तेषु उपायनपाणिषु (सत्सु) परस्परेण राज्ञा
हिमवतः सारः हिमाद्रिणा राज्ञः सारः विज्ञातः ।

As the tribes presented tribute, Raghu owned the
might of great Himālaya i. e. the Wealth which it possessed,
while the tribes submitting to him showed that the
Himālaya acknowledged him to be peerless. सार is (1) riches
and (2) power.

80. Construe : तत्र अक्षोभ्यं यशोराशिं निवेश्य पौलस्त्य...द्रेः
द्वितीयम् आदधानः इव अवहरोह ।

अक्षोभ्य—imperishable. पौलस्त्य etc.—the story is told
that once while Rāvaṇa was passing in his aerial car पुष्पक,
its motion was suddenly arrested when it came near Kailāsa
where Śiva and Pārvatī rested. He was told by Nandi to
leave the place, but Rāvaṇa in anger uplifted Kailāsa with
his arms. रघु thought it beneath his dignity to attack the
mountain कैलास which had already been uplifted by the
son of पुलस्त्य; thus he, as it were, shamed the hill which
Rāvaṇa raised of yore.

81. Construe : तस्मिन् तीर्णलौहित्ये प्राग्ज्योतिषेश्वरः तद्-
गजालानतां प्राप्तैः कालागुरुद्रुमैः सह चकम्पे ।

लौहित्य is the ancient name for the Brahmaputra. प्राग्ज्योतिष
situated on the Lauhitya was the ancient capital of Kāma-
rūpa. Prāgjyotiṣa is identified with easternmost part of
India comprising Western Bhutan and eastern Assam. It
is the land of the eastern stars as it is said:—अत्रैव हि
स्थितो ब्रह्मा प्राङ् नक्षत्रं ससर्ज ह । ततः प्राग्ज्योतिषाख्येयं पुरी शक्रपुरीसमा ।
The figure of speech is सहोक्ति already defined.

82. Construe : स रद्धार्कम् अधारा...दुर्दिनं रथवर्त्मरजोऽपि न प्रसेहे । कुत एव अस्य पताकिनीम् ।

अधारावर्षं च तद्दुर्दिनं च । A दुर्दिन is a day when the sky is overcast with clouds. मेघच्छन्नेऽहि दुर्दिनम् । So there was darkness but no fall of showers, as it was due to the clouds of dust and not clouds of water. पताका विद्यन्ते अस्याः इति—पताकिनी—an army.

83. Construe : कामरूपाणाम् ईशः अत्या...क्रमं तं यैः अन्यान उपरुधे (तैः) भिन्नकटैः नागैः भेजे ।

कामरूप—To the North-east of Puṇḍra Deśa lay the kingdom of Kāmarūpa which extended from the banks of the Karatoya to the extremities of Assam. Its King Bhagadatta plays an important part in the Mahābhārata. अत्याखण्डलविक्रमम्—अतिक्रान्तः आखण्डलस्य (इन्द्रस्य) विक्रमः येन तम् । Who excelled Indra by his valour. भिन्नकटैः—with the कट temples burst open rutting; elephants in rut.

84. Construe : कामरूपेश्वरः हेमपीठाधिदेवतां तस्य पादयोः छायां रत्नपुष्पोपहारेण आनर्च ।

The feet of Raghu rested upon the golden foot-stool; and the splendour of his feet (छाया) was as it were the presiding-deity of the foot-stool: so it was worshipped with flowers in the form of jewels offered to him as tribute.

85. इति In this way. जिष्णुः—जयशीलः the conqueror, a habitual conqueror. छत्रशून्येषु मौलिषु. His sovereignty was universal and undisputed; so that no other prince could use the Sun-shade which is the emblem of royalty and independence.

86. विश्वजित्—विश्वं जयति इति विश्वजित् । Here the sacrificer has to give all his wealth as Dakṣinā to the officiating

priests. विश्वजित् सर्वस्वदक्षिणः । Kālidāsa makes a beautiful generalisation about good people. They, like clouds, take only to give away. The figure is अर्थान्तरन्यास when the विशेष is corroborated by a सामान्य.

87. Construe : काकुत्स्थः सत्रान्ते सचिवसखः गुर्वीभिः पुरस्क्रियाभिः शमित...लीकान् चिर...रोधान् राजन्यान् स्वपुरनिवृत्तये अनुमेने ।

सचिवसखः—because there was no clash between the king and his ministers. पुरस्क्रिया is lit. placing in front hence honouring, respectful treatment. शमितं पराजयेन व्यलीकं दुःखं वैलक्ष्यं वा येषां तान् । व्यलीक is a sense of humiliation, dejection, disappointment (Cf. सुतनु हृदयात्प्रत्यादेशव्यलीकमपैतु ते । शाकु० VII. 24) that was caused by defeat. चिर...रोधान्—अवरोधः—अवरुध्यते इति । confined to the inner apartment (अन्तःपुर) hence a wife. Their long absence had made them pine.

88. Construe : ते रेखा...चिह्नं प्रसादलभ्यं सम्राजः चरणयुगं प्रस्थानप्रणतिभिः अंगुलीषु मौलि...गौरं चक्रुः ।

रेखा..चिह्नं the feet of the king bore the marks of banners etc. formed by lines—these indicate a sovereign sway. As at their parting salutations, they fell at his feet, the toes of his feet were made red (गौर) by the floral juice dropping from the garlands and chaplets worn by them on their heads. गौर is not white, but reddish yellow: Cf. क्रीरैः पिष्टातकौघैः कृतदिवसमुखैः कुङ्कुमचोदगौरैः । etc. रत्ना० I. 10. संस्रंसिताभरणगौरतलौ च हस्तौ । प्रतिमा० I. 8.

FIFTH CANTO

1. Construe : विश्वजिति अध्वरे निःशेष...जातं तं क्षितीशम्
उपात्तविद्यः गृहक्षिणार्थी वरतन्तुशिष्यः कौत्सः प्रपेदे ।

निःशेष० निर्गतः शेषः यस्मात्, निःशेषं यथा तथा विश्राणितं कोशजातं
येन तम् । Who gave everything he possessed, who had
stripped himself bare of all he had. This shows that he
came at an improper time.

2. Construe : अनर्घशीलः स वीतहिरण्यत्वात् मृण्मये पात्रे
अर्घ्यं निधाय आतिथेयः यशसा प्रकाशः श्रुतप्रकाशम् अतिथिं प्रत्युज्जगाम ।

हिरण्यस्य विकारः हिरण्यमयम्—formed irregularly from हिरण्य +
affix मय (ट्). Mark the play upon words अर्घ्यं, अर्घ, प्रकाश,
and अतिथि, and yet the epithets are all significant. श्रुतेन
शास्त्रेण प्रकाशम्.—Shining with sacred knowledge, आतिथेयः
अतिथिषु साधुः—अतिथि + ईय (ढन्). Kindly to guests, a kindly
host.

3. Construe :—विधिज्ञः मानधनाग्रयायी कृत्यविद् विशांपतिः
विष्टरभाजं तं तपोधनं विधिवत् अर्चयित्वा आरात् कृताब्जलिः इति उवाच ।

मानधनानाम् अग्रयायी—foremost of those who look upon
self-respect as their wealth, who put honour above every-
thing. विष्टरभाजम्—विस्तीर्यते इति विष्टरः according to वृत्तासनयोर्विष्टरः
पाणिनि VIII. 3. 93—accordingly स्त is changed to ष्ट; but in
any other sense than 'a tree' or 'a seat' the स्त is not so
changed. Cf. वाक्यस्य विस्तरः ।

4. अग्रणीः मन्त्रकृताम्—chief of seers who frame the holy
mantras; the mantras or Veda being eternal are not pro-
duced: they were only revealed to the ऋषि—who on that
account are called मन्त्रद्वारः—the seers of the holy mantras.
कुशाम्बुज—One whose intellect is as sharp as the point of a

blade of grass. Very acute and subtle. This inquiry after the welfare of the sage is according to the precept ब्राह्मणं कुशलं पृच्छेत् चत्रवन्दुमनामयम्.

5. Construe : कायेन वाचा मनसापि वासव...लोपि यत् तपः शश्वत् संभृत महर्षेः त्रिविधं तत् (तपः) अन्तरायैः व्ययं न आपद्यते कच्चित् ।

कच्चित्—implies some hope expressed by the speaker and has the sense of 'I hope that.' वासवधैर्यलोपि—the idea is familiar to Sanskrit literature; Indra is always jealous of those who practise severe penance. Cf. अस्त्येतदन्यसमाधिभिरुत्वं देवानाम् । शाकु० I. also चरतः किल दुश्चरं तपस्तृणविन्दोः परिशङ्कितः पुरा । प्रजिघाय समाधिभेदिनीं हरिरस्मै हरिणीं सुराङ्गनाम् ॥ २धु० VIII. 79. also नालं विकर्तुं जनितेन्द्रशङ्कं सुराङ्गनाविभ्रमचेष्टितानि । २धु० XIII. 42.

6. Construe : आधार...मुखैः प्रयत्नैः सुतनिर्विशेषं संवर्धितानां श्रमच्छिदां वः आश्रमपादपानां वाट्वादिः उपप्लवः न कच्चित् ।

सुतनिर्विशेषम्—fostered with the same care which is bestowed upon a son. सुतेभ्यः निर्गतः विशेषः अतिशयः भेदः वा यस्मिन् कर्मणि तत्तथा ।

7. Construe : क्रियानिमित्तेषु अपि कुशेषु मुनिभिः वत्सलत्वात् अभग्नकामा तदङ्क...नाला मृगीणां प्रसूतिः अनघा कच्चित् ।

वत्सल—वत्स+ल according to वत्सांसाभ्यां कामबले । पाणिनि V. 2. 98. The possessive affix ल is added to वत्स and अस in the sense of 'love for' and 'strength' respectively.

8. नियमामिषेकः—नित्यस्नानादि । Daily bath. The पितरः or the manes are the dead ancestors as well as a class of Divine beings known as Pitrs. निवाप is a technical term applied to the offering of water, sesamum etc. offered to the manes. उच्छिष्येष्टाङ्कितसैकतानि—A sixth part of

the gleanings of corn being due to the king as protector was always reserved apart: it was spread on the sands that it might be well dried and preserved. सैकत is सिकता: येषु सन्ति । सिकता + अ (ण्). What is full of sand, a sandy bank. उच्छ्र is एकैकस्य त्यक्तस्य कणस्य उपादानम् । By gleaning the corn left in the fields one by one they had collected their subsistence, and yet from this hard-won stock they had not forgotten to reserve apart the king's tribute.

9. Construe : कालो...भागं वः वन्यं शरीर...साधनं नीवारपाकादि जानपदैः कडङ्गरीयैः न आमुश्यते कञ्चित् ।

नीवारपाकादि—the word पाक is variously explained. नीवारस्य पाकः पचनं फलं वा । or नीवारेषु पाकाः अल्पाः । ते आदिर्यस्य । or प्रशस्ताः नीवाराः नीवारपाकाः ते आदिर्यस्य । कडङ्गरीयैः any animal fed with straw or chaff ; कडङ्गरं दुसम् अर्हतीति कडङ्गरीयः । कडङ्गर + ईय (ङ्). कालोपपन्नातिथिकल्प्यभागम्—it is the duty of every householder to wait for sometime before he takes his meal to see if any guests arrive.

10. गृहाय—गृहस्थाश्रमं प्रवेष्टुम् ।

The second line gives the reason for asking such a question which is indicated by हि—यतः ।

11. Construe : अर्हतः तव अभिगमेन मे मनः न तृप्तं (किंतु) नियोगक्रियया उत्सुकम् । अपि शासितुः आज्ञया आत्मना वा मां संभावयितुं वनात् प्राप्तोऽसि ।

नियोगक्रियया उत्सुकम् । longing to execute your command. The instrumental is used for the locative according to प्रसितोत्सुकाम्यां तृतीया च । Mark how skilfully are these inquiries made giving due precedence to all important persons and things.

12. उदाराम् अपि गाम्—his speech, albeit so generous; अपि in the sense of गर्हा—disregard. The earthen vessel was a visible evidence of the king's poverty; how could his generous words persuade him to believe that his desire would be fulfilled ?

13. वार्त—स्वास्थ्यम्,—the stanza is a beautiful example of दृष्टान्त, where there is a parallelism between the ideas expressed by two different sentences. Cf. तमांसि तिष्ठन्ति हि तावदंशुमान् न यावदायात्युदयाद्रिमौलिताम्, also कुतो धर्मक्रियाविघ्नः सतां रक्षितरि त्वयि । तमस्तपति धर्मांशौ कथमाविर्भविष्यति । शाकुं V. 14.

14. Construe: महाभाग प्रतीक्ष्येषु भक्तिः ते कुलोचिता तथा पूर्वान् अतिशेषे । व्यतीतकालः तु अहं त्वाम् अर्थभावात् अभ्युपेतः इति मे विषादः ।

प्रतीक्ष्येषु—Those who are fit to be treated with respect or consideration, worthy, venerable. कुलोचिता—उचित has the sense of usual, habitual. कुलाम्यस्ता । His regret was that he came to the king at an inconvenient time, when it was too late.

15. Construe : नरेन्द्र तीर्थ...विः शरीरमात्रेण तिष्ठन् अरण्य...सूतिः स्तम्बेन अवशिष्टः नीवारः इव आभासि ।

शरीरम्, एव शरीरमात्रम् । a नित्यसमास । तीर्थे is सत्पात्रे; note हलायुध quoted by Malli. for the various senses of तीर्थ. तीर्थं प्रतिपादिता ऋद्धिः येन । who has given away his riches to worthy recipients. अरण्ये भवाः मनुष्याः—अरण्यकाः—अरण्यान्मनुष्ये । इति बुज्, । पाणिनि IV. 2. 129.

16. Again a beautiful दृष्टान्त. The king stood bare, stripped of all his riches that were spent in the sacrifice; the moon too is stripped of all her digits which are one by one drunk by the gods. The idea is quite a common place of Sanskrit literature. Cf. तनिम्ना शोभन्ते गलितविभवाश्चार्थिषु जैनाः । cited by मल्लि० also Kāmandaka. The young moon

or the crescent moon in held is great reverence. Cf. विशोष-
दृश्यमिन्दुं नवोत्थानमिव ॥ VI. 31. नवोदयं नाथमिवौषधीनाम् ॥ II. 73.
प्रथमन्त्यनपायमुत्थितं प्रतिपञ्चंद्रमिव प्रजा नृपम् ॥ किराता ॥ II. 11.

17. Again a beautiful दृष्टान्त. He would seek his teacher's fees elsewhere; even the चातक the rain-bird craves not rain from emptied clouds. The चातक bird, it is believed, disdains to drink from water found on the earth, but would drink what few drops fall directly from the clouds into its beak. Cf. सूक्ष्मा एव पतन्ति चातकमुखे द्वित्राः पयोविन्दवः ॥ and पयोद हे वारि ददासि वा न वा त्वदेकचित्तुः पुनरेष चातकः । वरं महत्या भ्रियते विपासया तथापि नान्यस्य करोत्युपासनाम् ।

18 प्रतियातुकामम्-प्रतियात् कामः यस्य तम् The nasal of the infinitive is dropped before काम and मनस्.

19. यथावत्—यथा अर्हति इति । as it deserved, duly, in the proper way. The affix वत् is applied in the sense of deserving (अर्हार्थे). वर्णी is a ब्रह्मचारी. वर्ण + the affix इन् according to वर्णाद् ब्रह्मचारिणि । पाणिनि V. 2. 134. स्मयावेषविवर्जिताय—Who was free from the influence of vanity. Mark the sense of स्मय. So Bhāsa uses विस्मित—भाग्यैश्चलैर्विस्मितः । स्वप्नः विहगवाहनमात्रविस्मितो दूतः । दूतवाक्य । and गान्धारविषयविस्मितशकुने । पञ्चरात्र.

20 मे चिगय अस्त्रलितोपचारां तां भक्तिमेव पुरस्तात् अगणयत् ।

पुरस्तादगणयत्—प्रथमं संख्यातवान्—He put it above fee; considered it better than any fee I might offer; or पुरस्तात् प्रथमं भक्तिम् एव तां (दक्षिणाम्) अगणयत् । । But he first considered my devotion as his fee; he did not want any other fee. अस्त्रलितः उपचारः यस्याम् । In which the service I rendered was flawless; loyal.

21. निर्वन्ध is importunity. अर्थकार्श्यम्—my slender means. विद्यापरिसंख्यया—by the number of the विद्याs taught i. e. fourteen, for the विद्याs are fourteen as enumerated in the quotation from Manu given by Mallinātha.

22. Construe : सोऽहं सपर्या...नेन भवन्तं प्रभुशब्दशेषं मत्वा संप्रति श्रुतनिष्क्रयस्य अल्पेतरत्वात् उपरोद्धुं न अभ्युत्सहे ।

श्रुतनिष्क्रय is विद्यामूल्य—the price of his learning. सोऽहं I under these circumstances i. e. knowing you possess nothing and seeking the fees of my preceptor.

23. Construe : इत्थं वेदविदां वरेण द्विजजेन द्विजराजकान्तिः अविदितः एनो...वृत्तिः जगदेकनाथः एन भूयः जगाद ।

Here again there is an effort at अनुप्रास; so the conscious use of द्विजराज for चन्द्र etc. एनसः निवृत्ता इन्द्रियवृत्तिः यस्य । free from base affections, from sins; lit. the activity of whose senses was turned away from sin.

24. श्रुतपारदृश्व—who had seen the other end of the Vedas—thoroughly mastered the Vedas. गुर्वर्थमर्थी—these two expressions give the reasons why such a request ought not to be refused. रघोः सकाशात्—as Mallinātha points out, the king's personal honour was piqued, was at stake; the reproach would besmirch him personally hence the mention of the name रघु. The Raghus never refused a suppliant his request. Cf. यथाकामार्चितार्थिनाम् । and अप्यसुप्रणयिनां रघोः कुले न व्यह्न्यत कदाचिदर्थिता ॥ XI. 2. परीवादस्य नवः अवतारः the first manifestation i. e. the first occasion of reproach.

25. Construe : (हे) अहंन् स त्वं प्रशस्ते महिते मदीये अग्न्यगारे चतुर्थः अग्निः इव वसन् द्वित्राणि अहानि सोढुम् अहंसि तावत् त्वदर्थं साधयितुं यते ।

There were already the usual three fires in the sanctuary—the गार्हपत्य which the lord of the house receives from his father and transmits to his son—from

which sacrificial fires are kindled; the आहवनीय into which all offerings are made; and the दक्षिणाग्निः or southern fire. So the learned Brahmin would be a fourth fire there. द्वित्राणि—द्वे वा त्रीणि वा । बहुव्रीहिः. यावत् expresses अवधारण or निश्चय.

26. Construe : अग्रजन्मा प्रतीतः (सन्) तस्य अवितथं संगरं तथेति प्रत्यग्रहीत् । रघुरपि गाम् आत्तसाराम् अवेक्ष्य अर्थं कुबेरात् निष्कण्टुं चक्रमे ।

प्रतीतः—delighted, pleased. कुबेर is the son of विश्रवस् and the half-brother of Rāvaṇa; the lord of wealth; he presides over the North and has his capital on mount Kailāsa; he is the king of Yakṣas, Kinnaras and other demi-gods and is represented as ugly, almost repulsive. कुत्सितं वैरं (शरीरं) यस्य कुबेरः ।

27. Construe : वसिष्ठ...जात् प्रभावात् उदन्व...धरेषु तद्रथस्य गतिः मरुत्सखस्य बलाहकस्य इव न हि विजघ्ने ।

Of course the sprinkling of the chariot was done with water consecrated by means of Mantras. वारीणां वाहकः बलाहकः—irregular compound classed under the षष्ठोदर class.

28. Construe : अथ प्रदोषे प्रयतः धीरः रघुः सामन्तसंभावनयैव कैलासनाथं तरसा जिगीषुः कल्पित...शस्त्रं रथम् अधिशिष्ये ।

सामन्तसंभावनयैव—deeming him as a feudatory prince, no more.

30 Construe : भूपतिः अभियास्यमानात् कुबेरात् लब्धं सुमेरोः वज्रभिन्नं पादमिव तं भासुरहेमराशिं समस्तमेव कौत्साय दिदेश ।

पादम् a hill on the border or skirt. Malli. notes the

31. साकेत is the ancient name of अयोध्या. अभिनन्धं सत्त्वं ययोः तौ. सत्त्वं nobility or greatness of mind. But according to मल्लिनाथ it means व्यवसाय—action, conduct.

32. Construe : अथ प्रीतमनाः महर्षिः कौत्सः संप्रस्थितः उष्ट्र... तार्थम् आनतपूर्वकायम् प्रजेश्वर करेण स्पृशन् वाचम् उवाच ।

संप्रस्थितः used in the sense of the future प्रस्थास्यमानः । according to आशंसायां भूतवच्च पाणिनि III. 3. 132. the past. part. is used for the future, when the meaning is “desiring”—desiring to part. वामी is a mare. वाचमुवाच is certainly redundant; the poet could simply have said उवाच so that वाचं is superfluous; the fault is known as “अधिकपदत्वम्.”

33. Construe : वृत्ते स्थितस्य प्रजानाम् अधिपतेः भूः कामसूः यदि अत्र किं चित्रम् । (किं) तु अचिन्तनीयः तव प्रभावः येन त्वया द्यौः अपि अभिलषितं दुग्धा ।

For the fourfold course of conduct (वृत्त) prescribed for a King vide Kāmandaka cited by Malli. त्वया द्यौः मनीषितं दुग्धा । Mark the construction: the verb दुह् governs two objects द्यौः and मनीषितम् and in the passive the indirect object द्यौः is put in the nominative case.

34. Construe : सर्वाणि श्रेयांसि अधिजग्मुषः ते अन्यत् आशास्यं पुनरुक्तभूतम् । ईड्यं भवन्तं भवतः पिता इव आत्मगुणानुरूपं पुत्रं लभस्व ।

पुनरुक्तभूतम्—पुनरुक्तसमम् । equal to, as good as, repeated; a mere repetition. अधिजग्मुषः The perf. part. is used in the sense of the Aorist: the forms of only a few verbs are thus used in classical literature. Cf. अतिशयिनि समाप्ता वंश एवाशिषस्ते ॥ विक्रमो० V. 21.

35. आलोकम् अर्कादिव जीवलोकः—a very beautiful simile; the son is verily a light to illumine the path to heaven; there is another reading तैत्तयमर्कादिव etc. noted by मल्लिनाथ.

36. The poet gives the reason why Raghu's son was named अज. He was born at Brahmā's hour; ब्राह्ममुहूर्त is thus described : रात्रेश्च परिचमे यामे मुहूर्तो ब्राह्म उच्यते । It is the hour before dawn, and is looked upon as very auspicious. अज is the unborn, a name of ब्रह्मन्; hence the name.

37. प्रवर्तितो दीप इव प्रदीपात्. What a lovely and appropriate simile ! Cf. the न्याय—कारणगुणाः कार्ये संक्रामन्ति । the qualities of the cause are transferred to the effect: further the son is a दीप and the father प्रदीप—a powerful lamp; a very happy choice of words indeed.

38. Construe : गुरुभ्यः विधिवत् उपात्तविद्यं यौवनो...कान्तं तं साभिलाषा अपि श्रीः धीरा कन्या पितुरिव गुरोः अनुज्ञाम् आचकाङ्क्ष ।

यौवनस्य उद्भेदात् (आविर्भावात्) विशेषेण कान्तम् : Who looked very handsome on account of his youth. श्रीः here is royal glory : just as a wise maiden awaits her father's consent and is also given away by her father, even so royal glory waited to be given away to अज by his father who alone could make him युवराज.

39. Construe : अथ स्वसुः इन्दुमत्याः स्वयंवरायं कुमारानयनोत्सुकेन क्रथकैशिकानाम् ईश्वरेण भोजेन आप्तः दूतः रघवे विसष्टः ।

क्रथकैशिक is the name of a class of क्षत्रिय, sprung from क्रथ and कैशिक the sons of विदर्भ, and hence क्रथकैशिक is used as a synonym of विदर्भ. आप्तः trusty, trust-worthy.

40. दारक्रियायोग्यदशम्—दाराणां क्रिया दारक्रिया विवाहः । तस्याः योग्या दशा यस्य तम् । विवाहयोग्यवयसम्—Who was now of a proper age to marry.

41. Construe : उपकार्या...चारा जानपदोपदाभिः बन्धेतरा तस्य

उपकार्या is a tent; or some temporary structure for accommodating royal guests; thus in the विक्रमोर्वशीय when king Purūravas has gone to the confluence of the गङ्गा and यमुना with his queens for a bath at the sacred place, there is a tent pitched for him and his queens on the banks. Vide Act V. गङ्गायमुनयोः सङ्गमे देवीभिः सह कृताभिषेकः सांप्रतमुपकार्या प्रविष्टः । जानपदोपदाभिः—उपदा is presents; Cf. उपदाः विविशुः राश्वत् नोत्सेकाः कोसलेश्वरम् ॥ IV. 70. The presents received from his subjects were so rich and varied that the places at which he halted on the way though far away from towns and cities had an urban appearance. उद्यानविहारकल्पा—विहार is विहरन्ति अस्मिन्—a pleasure-resort.

42. Construe : विलङ्घिताध्वा नीकराद्रैः मरुद्भिः आनर्ति... माले नर्मदारोघसि स क्लान्तं रजो...केतु सैन्यं निवेशयामास.

क्लान्तं, विलङ्घिताध्वा and रजोधूसरकेतु—these expressions tell why a halt was necessary—this is, therefore, an instance of काव्यलिङ्ग when the relation of cause and effect is implied and not directly expressed.

43. निर्धौतदानामलगडभित्तिः—निर्धौतदाने अत एव अमले गण्डभित्ती यस्य सः । गण्डभित्ति—Broad temples—प्रशस्तौ गण्डौ गण्डभित्ती । the word भित्ति shows प्राशस्त्य. Bees were still hovering over the waters where the elephant had dived.

44. निःशेष...घातुना अपि नीलो...बलेन अश्म...तेन दन्तद्वयेन ऋक्षवतः तटेषु वप्रक्रियां शंसन् ।

The elephant enjoyed the sport of butting against the rocks (Cf. वप्रक्रीडापरिणतगजप्रेक्षणीयं of the मेघ०) so that the mineral dust settled upon his tusks; this was wiped away by the waters of the रेवा; but some of it had entered deep into the veins or cracks of the tusks and thus variegated their

whiteness by lines of blue. ऋक्षवत् is one of the principal mountains of the earth, called कुलपर्वतः. They are महेन्द्रो मलयः सह्यः शुक्तिमानृक्षपर्वतः । विन्ध्यश्च पारियात्रश्च सप्तैते कुलपर्वताः ॥

45. Construe : संहार...क्रियेण हस्तेन सशब्दं बृहतः तरङ्गान् भिन्दन् तीराभिमुखः सः वार्यर्गलाभङ्गे इव प्रवृत्तः ।

लघुक्रियेण—of quick movement—so briskly spreading (विद्वेष) and contracting (संहार). वार्यर्गला—वारी according to मल्लिनाथ is गजबन्धनस्थानम्—an elephant's stall, the place where it is tied. As the elephant was splitting the huge waves with its trunk, it seemed as if it was breaking through all restraints—bursting the chains that tied it—or removing huge trunks of trees that were placed across the door of its stall to secure it firmly. Others, however, suggest that वारी is used in the sense of गजबन्धनी—the chains that bound the elephant.

46. Construe : शैलोपमः सः शैवलमञ्जरीणां जालानि उरसा कर्षन् पश्चान् तटम् उत्ससर्प । पूर्वं तद्गु...राशिः सरित्प्रवाहः (तटम् उत्ससर्प) ।

तेन उत्पीडितः वारिराशिः यस्य सः qualifies सरित्प्रवाहः । the river current whose volume of water was driven forward by it.

47. तस्य एकनागस्य कपोलभित्तयोः जलावशान्ता मद...श्रीः वन्ये... दर्शनेन पुनः दिदीपे ।

एकनागस्य Of this single elephant i. e. of this peerless or incomparable elephant; so the innumerable tame elephants turned tail at the very smell of its ichor. अनेकपः—अनेकान्धां पिबति इति । The word दुर्दिन here is used in the sense of flow or shower—because a dark rainy day is marked by showers.

48 विलङ्घिताधोरणतीव्रयत्नाः—विलङ्घितः आधोरणानां तीव्रः यत्नः यैः तैः । Who had overborne the strenuous efforts of their dra-

vers; they were filled with such fright that all the efforts of their drivers to control them and keep them in their places failed.

49. This describes the great confusion and the consternation that prevailed in the camp. द्विन्नबन्धद्रुतयुग्यशयम्—आदौ द्विन्नबन्धाः पश्चाद् द्रुताः द्विन्नबन्धद्रुताः—ते च ते युग्याः तैः शयम् which explanation is better than the one given by मल्लिनाथ. युग्याः—horses. The camp was deserted by the horses only but not that it was entirely deserted. रामावरित्राणविहस्तयोधम्—the warriors were at a loss to know how to save their wives. विहस्त is व्याकुल; at a loss; were scarce able to protect etc.

50. Construe : तमापतन्तं वन्यः करी नृपतेरवध्यः इति श्रुतवान् कुमारः नात्यायतकृष्टशार्ङ्गः निवर्तयिष्यन् विशिखेन कुम्भे जघान ।

For the prohibition vide the quotation in मल्लिनाथ. So he did not bend his bow fully.

51. विद्धमात्रः—विद्धः एव विद्धमात्रम् । the mas. is, therefore, irregular.

52. Construe : अथ प्रभावोपनतैः कल्प...त्थैः पुष्पैः कुमारम् अवकीर्य वाम्नी दशनप्रभाभिः संवर्धि...हारः उवाच ।

उरःस्थल—the word स्थल shows प्राशस्त्य—or excellence. तारहारः—the big or bright pearl necklace.

53-56. प्रियं वदतीति प्रियंवदः । Through the curse of मतङ्ग he became a मतङ्ग an elephant; the latter is explained as मतङ्गः—मेघः । स इव जायते इति मतङ्गजः । because an elephant is like a cloud. (54) Softness, mildness was natural to him; anger was only incidental; water is cool by nature, but becomes hot when heat is applied. So the figure is दृष्टान्त where there is a parallelism between the sage and water.

(55) अयोमुखेन—अयः (iron) लक्षणया अयोविकारः मुखम् अस्य (56) प्रतिप्रियं—प्रत्युत्कारम्=प्रतिकृतं प्रियम् requital of a favour done; a service done in return of obligations conferred.

57. संमोहनम्—causing sleep—or bringing about stupefaction; we are told in the VII canto that after Aja had won Indumatī, his rivals attacked him and a fierce fight ensued, it was then that अज launched at his foes this sleep-compelling dart which प्रियंवद had given him; and “then, struck to sleep, the king’s whole armed host stood motionless”. प्रियंवदात्प्राप्तमसौ कुमारः प्रायुङ्क्त राजस्वधिराजसूनुः ‘गान्धर्वमस्त्रं’ कुसुमास्त्रकान्तः प्रस्वापनं स्वप्ननिवृत्तलौत्यः ॥ VII. 61. The dart which काम used against शिव was also संमोहन—संमोहनं नाम च पुष्पधन्वा धनुष्यमोघ समधत्त सायकम् ॥ कुमार. III. 66. प्रयोगसंहारविभक्तमन्त्रम् । Having diverse, different (विभक्त) spells for launching (प्रयोग) and for recalling (संहार).

58. Construe : उपच्छन्दयति मयि त्वया प्रतिषेधरोक्ष्यं न प्रयोज्यम् । मां प्रति हिया अलम् । As Malli. construes it; the meaning then would be ‘feel no shame on my account or in my presence’. उपच्छन्दयति—उपच्छन्द is to humour, to request. (Cf. शाकुन्तल V. त्वयायं पिवतु इत्यनुकम्पिना उपच्छन्दितः उदकेन). Now that I entreat you, do not repulse me: mark the force of अवि and उपच्छन्दयति । He was kind to him, although he had hit him with an arrow; the greater reason now when he was requesting him to show him kindness.

59. Construe : नृसोमः अस्त्रविद् सः तथेति सोमोद्भवायाः सरितः पवित्रं पयः उपस्पृश्य उदङ्मुखः (सन्) निगृहीतशापात् तस्मात् अस्त्रमन्त्रं जपेद्वा ।

नृसोमः ना सोमः इव । this man who was (soft, mild) as the moon. सोमोद्भवा—the river रेवा or नर्मदा is so called because पुरूरवस् of the lunar race opened a channel to this river; or because it is believed that nectar comes out of its waters. उदङ्मुखः facing the North; the word is explained by a set of complicated rules given by हेमाद्रि and cited by Nandargikar.

60. आसेदुषोः—genitive dual of the perf. part. आसेदिवस् from आ + सद्. Only a few perf. participles are used in classical Sanskrit. विदर्भान्—विदर्भाणां क्षत्रियाणां निवासः जनपदः विदर्भाः । derived from वि without and दर्भ i. e. kuśa-grass which it is supposed, does not grow there because the son of a sage died there of a wound caused by the sharp blade of the grass. विदर्भ is the modern Berar; in ancient times, however, it was far more extensive than Berar extending from the banks of the कृष्णा to the banks of the नर्मदा.

61. Construe : नगरोपकण्ठे तस्थिवांसं तं तदा...प्रहर्षः क्रथकैशिकेन्द्रः प्रवृद्धोर्मिः ऊर्मिमाली चन्द्रम् इव प्रत्युज्जगाम । ऊर्मिमाली—ऊर्मिणां माला अस्य अस्ति इति । the ocean; the idea is pretty common. Cf. III. 17, VII. 19, X. 82, XII. 36, XVI. 27.

62. Construe : एनम् अग्रयायी पुरं प्रवेक्ष्य अपितथीः नीचैः तथा उपाचरत् यथा तत्र समेतः जनः वैदर्भम् आगन्तुम् अजं गृहेषां मेने ।

नीचैः तथा उपाचरत् waited upon him with such humility, lowly bearing.

63. Construe : तस्य प्रणतैः अधिकारपुरुषैः प्रदिष्टां प्राग्द्वार...कुम्भां रम्यां नवोपकार्यां स रघुप्रतिनिधिः बाल्यात् परां दशां मदनः इव अघ्युवास ।

प्राग्द्वार etc. the placing of jars near the door-way is considered very auspicious. The simile is very appropriate and suggests how love now entered his heart. He was

comfortably lodged for the night; youth which succeeds boyhood is also very delightful; hence the comparison between उपकार्या and बाल्यात् परा दशा (or youth) and Aja was like मदन love.

64. तत्र स्वयंवर...लोकं कमनीयं कन्याललाम लिप्सोः अजस्य भावावबोधकलुषा दयितेव निद्रा रात्रौ चिरेण नयनाभिमुखी बभूव ।

कन्याललाम—कन्यासु ललाम । ललामन् is श्रेष्ठ (the best) the best of maidens—that lovely gem of a maiden. लिप्सोः लब्धुम् इच्छोः । भावावबोधकलुषा—like a loving wife who unable to know the mind of her husband comes tardily to him; she is afraid lest her approach should displease him. The word कलुषा is taken in the sense of असमर्थी. Some, however, think that कलुषा is ईर्ष्याकषायिता filled with jealous anger, offended to know that her husband has love (भाव) for another. This is really the usual meaning of कलुषा; and the meaning suits the context quite well. Aja's thoughts were full of Indumati, so sleep became jealous that he loved another and not her, and hence came to him tardily. The objection that such a woman would not approach her lord herself but would have to be propitiated by her husband is not very difficult to meet: after all Aja, too, late in the night, might have invoked sleep to come to him.

65. Construe : तं कर्णं...रासं शय्यो...रागं प्रथितप्रबोधं सवयस उदारवाचः सूतात्मजाः उषसि वाग्भिः प्राबोधयन् ।

This shows the sleeplessness of Aja; his ear-pendants pressed against his ample shoulders when his head was bent on either side in anxious thoughts; and his restlessness is well brought out when the poet says that the unguents applied to his person were wiped away by rubbing against the coverlet; he rolled from side to side in his restlessness.

सवयसः of his age, implies also equality of intimacy. प्रथितप्रबोधं who was highly enlightened—प्रथितः प्रबोधः यस्य whose knowledge was deep, excellent.

Stanzas 66 to the end describe how in the morning the prince “was roused from his slumbers by the sweet voices of minstrels, hymning him in soft lyrical strains, which form one of the gems of the poem.”

Pandit is not right in thinking that these “awakening verses” have no special reference to the occasion, but are the same stale and hackneyed songs which the bards used to recite in the prince’s own capital. There is no question that the stanzas are admirably suited to the occasion—they describe the progress of the day from dawn to early morning and conclude by describing how as the sun advances up the horizon his beams penetrate the tents and overpower the light of the lamps inside.

धुर्यः is धुरं वहतीति । the idea is quite a commonplace of Sanskrit literature. King रघु is the veteran धुर्य while अज is the दम्य one who is just broken to the yoke (युवराज). Cf. असौ कुमारस्तमजोऽनुजानस्त्रिविष्टपस्येव पतिं जयन्तः । गुर्वी धुरं यो भुवनस्य पित्रा धुर्येण दम्यः सदृशं विभति ॥VI. 78.

67. Construe : भवता हि निद्रावशेन अनवेक्ष्यमाणा निशि खण्डिता अबलेव येन लक्ष्मीः पर्युत्सुकत्वं विनोदयति दिगन्तलम्बी सोऽपि चन्द्रः तदाननर्हचि विजहाति ।

This beautiful stanza is regarded by चारित्रवर्धन and दिनकर as spurious; but there is nothing to warrant the view.

Lakṣmī is the wife of Aja who was युवराज; she however finds that Aja is clasped by Sleep (personified as a

woman) and is unmindful of her; she is, therefore, greatly offended (खण्डिता); all the same her love for Aja makes her restless and in order to dissipate her anxious thoughts she looks to the moon who is as lovely as Aja, and somehow beguiles the weary night and her love-sickness. But, alas, even this consolation is denied her : for the moon is fading and therefore losing her loveliness : so the bards appeal to the prince to wake up and comfort लक्ष्मी his disconsolate wife. In place of ह्यनवेद्यमाणा Malli. notes another reading भवताप्यनवेद्यमाणा—the अपि is to be connected with पर्युत्सुकत्वम् as Malli. does, not with भवता as Pandit suggests. भवता instrumental is to be taken with पर्युत्सुकत्वम्—her love for you. She would disregard even her love for you—though it is so very difficult to do it. For खण्डिता—a woman offended with her husband who is inconstant in his love for her, vide commentary.

68. तत् therefore, now that the moon is losing her loveliness, and लक्ष्मी can no longer abide with her. वल्गुना—beautiful, charming. The poet here compares the eyes of the prince to the lotuses which too will now open. At night they had closed up their petals and लक्ष्मी could not reside in them; nor could she reside with Aja who had slept; she had, therefore, gone to the moon; but now she would gladly come back to the lotuses and to the lovely face of Aja if he only deigns to receive her. Our poets describe these as the favourite haunts of लक्ष्मी—the lotuses, the moon, and the lovely face of some prince or princess. Cf. चन्द्रं गता पद्मगुणान् न मुङ्क्ते पद्माश्रिता चान्द्रमसीमभिख्याम् । उमामुखं तु प्रतिपद्य लोला द्विसंश्रया प्रीतिमवाप लक्ष्मीः ॥ कुमार० I. 43. अन्तः प्रस्पन्दमाना परुषेतरा तारा (कनीजिका) यस्य तत् । The eye with its throbbing and soft

pupil; the black pupil throbbing resembles the bee that has the black bees moving inside it. The bee was confined within the lotus when its petals closed up; now when the petals open the bee begins to stir inside. Cf. किं पद्म-मन्तर्भ्रान्तालि किं ते लोलेक्षणं मुखम् । मम दोलायते चित्तम् ॥ काव्यादर्श II. The figure of speech is उपमेयोपमा because the poet implies that when the prince opens his eyes and the lotus its petals, they will be mutually comparable, and such their beauty that no third object will come near them in point of loveliness.

69. Construe: विभातवायुः स्वाभाविकं ते मुखमारुतस्य सौरम्यं परगुणेन ईप्सुः अनोकहानां वृन्तात् इत्थं पुष्पं हरति अरुणांशुभिन्नैः सरसिजैः संसृज्यते ।

Here is a fine conceit or उत्प्रेक्षा. The wind is desiring to win the natural sweetness of Aja's breath, and therefore as the poet fancies, it comes into contact with the flowers and the lotuses; so that by borrowing their scent it may win the fragrance it seeks.

70. For the construction *vide* मल्लिनाथ. निर्धौतहारगुलिकाविशदम्—the dewdrops (हिमाम्भः) clear or white like the bright pearls of a necklace. गुलिका is properly a ball but here by लक्षणा it means the round pearl. लब्धपरभागतया—परभाग is परः श्रेष्ठः भागः । the highest excellence. Here the poet describes the lustrous teeth of Aja illumined by a smile playing upon his red lips. The dew-drops white like pearls correspond to his teeth, their brightness to the brightness of a smile (which is poetically white in colour) and the young red sprouts of trees to the red lips of Aja. For a similar idea, Cf. पुष्पं प्रवालोलपहितं यदि स्यान्मुक्ताफलं वा स्फुटविद्रुमस्थम् । ततोऽनुकुम्भादिशदस्य तत्प्रभासलाघौष्ठपर्यन्तस्य विमलस्य ॥ कुमार I. 44.

71. The idea of the stanza is this—Aruṇa the precursor of the sun has destroyed darkness, their enemy even before the sun has risen; even so when Aja the prince has taken the lead in battle what need is there for Raghu his father to fight his foes himself? Aruṇa and Aja are here compared; Aruṇa standing to the sun in the same relation in which Aja stands to Raghu. अग्रसरः—is अग्रे सरतीति । by the rule पुरोऽग्रतोऽग्रेषु सतः । स when preceded by पुरः, अग्रतः and अग्र takes अ (टच्) to express the agent. So we have अग्रसर. Some, however, think that the word in the Sūtra is अग्रे and not अग्र so that the proper form is अग्रेसरः. The latter form अग्रेसर, however, can be obtained by the Sūtra तत्पुरुषे कृति बहुलम् । पाणिनि VI. 3. 14. So we have स्तम्बेरमः, कर्णोजपः etc. Kālidāsa uses both the forms; cf. रघु० VI 33; IX. 61. किं वा उच्छिनत्ति—here किं may be taken in the sense of प्रश्नकाकुः or simple काकुः—i.e. it may be interrogatively construed, or किं may be stressed and pronounced with an intonation so that किम् उच्छिनत्ति conveys the idea नोच्छिनत्स्येव. cf. किं वाऽभविष्यदरुणस्तमसां विभेत्ता । तं चेत्सहस्रकिरणो धुरि नाकरिष्यत् ॥ शाकु० VII. 4. Here the word अहाय 'quickly' seems to be superfluous, since यावत् and तावत् do convey the same idea. The figure of speech is दृष्टान्त.

72. Construe : उभय...निद्राः मुखरशृङ्खलकर्षिणः ते स्तम्बेरमाः शय्यां जहति येषां दन्तकोशाः तरुणा...योगात् भिन्नाद्रिगेरिकतटाः इव विभान्ति ।

According to कैयट cited by Mallinātha the word उभ becomes उभय when compounded. So उभयपक्ष etc. स्तम्बेरमः is an अलुक् according to तत्पुरुषे कृति बहुलम् । The elephants are fond of the sport of butting against rocks so that often the red mineral dust sticks to their tusks; here, however, the

red flush of the morning sun falling upon their white tusks has the appearance of the mineral dust, hence the fancy. दन्तकोशाः—दन्तकुड्मलाः—bud-like and therefore beautiful tusks.

73. Construe : (हे) वनजाक्ष अमी दीर्घेष पटमण्डेषु नियमिताः वनायुदेश्याः वाहाः निद्रां विहाय वक्त्रोष्मणा पुरोगतानि लेह्यानि सैन्धव... लानि मलिनयन्ति ।

वनजाक्ष is नीरजाक्ष. O lotus-eyed one—वन meaning water—वनज a lotus. वनायुदेश्याः—वनायुदेशे भवाः Mallinātha identifies this country with Persia पारसीक. The taddhita affix य is irregularly applied in this sense; for it cannot be used with a compound ending in देश. Mallinātha gives the reason of making the horses lick pieces of Rock-salt (सैन्धव).

74. विरलभक्तिः should be dissolved as विरलं भक्तिः यस्य । for if we dissolve विरला भक्तिः यस्य we shall not get the shortening of विरला into विरल, as भक्ति belongs to the प्रियादि class for which पुंवद्भाव is prohibited. The poet here is referring to the flower-offerings arranged on the floors or pavements : (भक्तिः arrangement); now that the flowers have faded and shrunk, the offerings beautifully arranged show interstices between flower and flower; they get thin in their spreading. स्वकिरणानां परिवेषस्य उद्धेदेन (स्फुरणेन) शून्याः । In the night the lamps have a throbbing circle of light about them ; but they are now denuded of them as morning broke.

75. Construe : इति विरचितवाग्भिः वन्दिपुत्रैः बोधितः सपदि विगतनिद्रः मदपटुनिनदद्भिः राजहंसैः (बोधितः) सुरगजः सुप्रतीकः गाङ्गं सैकतमिव तल्पम् उज्झांचकार ।

The poet here compares Aja to सुप्रतीक the elephant of the gods; the one is awakened by the sweet songs of the

bards, the other by the warblings of swans; the one leaves his splendidly white couch, the other the white gleaming sands of the Ganges. सैकतम्—सिकतामयम्—सिकता + the affix अ (ष्) according to सिकताशर्कराभ्यां च ।

76. Construe : अथ अञ्चिताक्षिपक्ष्मा दिवस...चितं शास्त्रदृष्टं विधिम् अवसाद्य कुशल...वेषः स्वयंवरस्थं क्षितिपसमाजम् अगात् ।

अञ्चितानि (चारुणि) अक्षिपक्ष्माणि यस्य । We have the word अञ्चित in this sense in II. 18. अनुकूलवेषः—suitable attire. अनुगतः कूलमनुकूलः favourable, hence suitable, proper. समाजम्—is derived thus समजन्ति अस्मिन् इति where they come together, an assemblage. सम्+अञ्+the affix षञ् according to पाणिनि III. 3. 19. But if one refers to an assemblage of lower animals etc. the form is समजः—यश्नतां समजोऽन्येषां समाजः । अमर० Cf. कलिन्दजानीरमरेऽर्धमग्नः कूजन् वक्त्रानां समजा विरेजे etc. । रसपङ्कावर, under उत्प्रेक्षा.

SIXTH CANTO

1. Prince Aja now joins the suitors of Indumatī in the lofty hall where the maiden was to make her choice of the lord of her love and life.

Construe :—तत्र स उपचारवत्सु मञ्चेषु सिंहासनस्थान् मनोज्ञ-
वेषान् वैमानिकानां मरुताम् आकृष्टलीलान् नरलोकपालान् अपश्यत् ।

उपचारवत्सु goes with मञ्चेषु (daises)—उपचार is ornament or decoration. The thrones on which the Suitor-Kings sat were placed upon dais-steps which were splendidly decked out. वैमानिकानाम्—आकृष्टलीलान्—they had taken on the graces of gods—looked as fair as the gods in their celestial cars; as Mallinātha points out, the लीला in the compound expression is to be connected with मरुतां outside it, the meaning being आकृष्टमरुल्लीलान् ; the defect, however, is explained away by the usual rule सापेक्षत्वेऽपि गमकत्वात् समासः; the connection of मरुत् and लीला being easily inferable, such a compound may be allowed. Some read आकृष्टमरुल्लीलान् meaning “they cried down the graces of the gods, they simply despised, threw into the background their graces.” but such an expression is very unusual in Sanskrit and hence the text-reading is the best.

2. Construe :—रतेर्गृहीतानुनयेन ईश्वरेण प्रत्यर्पितस्वाङ्गं काममिव
काकुत्स्थम् आलोकयतां नृपाणां मनः इन्द्रमतीनिराशं बभूव ।

रतेर्गृहीतानुनयेन again ought to be गृहीतरत्यनुनयेन since the अनुनय (Prayer, propitiation) was Rati's; but again the rule सापेक्षत्वेऽपि etc. comes in handy. Aja was as it were the god of Love, he was burnt up by

Īśvara's wrath, who, softened by Rati's prayers, restored him to his original form and he now appeared as Aja. Here is a fine उत्प्रेक्षा or poetic conceit—and not उपमा. Aja is not compared with काम, but is fancied to be identical with काम. काकुत्स्थ is Prince Aja who belonged to the line of Kakutstha—a powerful ancestor of Aja. इन्दुमत्यां निराशम् = इन्दुमतीनिराशम् which means इन्दुमतीविषये निराशम्.

3. Construe :—असौ कुमारः क्लृप्तेन सोपानपथेन वेदभर्निदिष्टं मञ्चं मृगराजशायः शिलाविभङ्गैः तुङ्गं नगोत्सङ्गम् इव आरुरोह ।

क्लृप्तेन सोपानपथेन By a well-arranged stairway—सोपानयुक्तः पन्थाः सोपानपथः तेन । शिलाविभङ्गैः By means of overhanging or projecting crags or ledges. नगोत्सङ्ग is properly speaking the lap i.e. the broad flat sweep of rock in the middle, which practically means the peak or summit of the mountain, which being in the central place of a mountain, is the lap or middle part of the mountain.

4. Construe :—परार्ध्यवर्णस्तिरणोपपन्नं रत्नवदासनम् आसेदिवान् सः मयूरपृष्ठाश्रयिणा गुहेन भूयिष्ठम् उपमेयकान्तिः आसीत् ।

परार्ध्य is उत्कृष्ट derived thus; परस्मिन् अर्थे भवम् । आसेदिवान् from आसेदिवस् Perf. Part. of आ + सद् to sit. उपमेयकान्तिः—उपमा तु योग्या उपमेया कान्तिः यस्य सः ।

5. Construe :—तासु राजपरम्परासु श्रिया पयोमुचां पङ्क्तिषु विद्युता इव सहस्रधा विभक्तः प्रभाविशेषोदयदुर्निरीक्ष्यः आत्मा व्यरुचत् ।

श्री is लक्ष्मी or Royal Glory—as each one there was a King, लक्ष्मी belonged to each and therefore divided her own self a thousandfold thus shining like lightning divided among rows of clouds. प्रभाविशेषो etc. the dazzling splendour perplexed men's eyes,—the splendour which belonged to Lakṣmī's self.

6. The construction is very simple. In place of शान्ता

'By his lustre, *i.e.* his natural lustre and not the dazzling glory described in the previous stanza, there is the reading भूम्ना *i. e.* अतिशयेन which however loses the point what distinguished अज from other Kings was his natural lustre; महाहौसन etc. महान् अहाँ मूल्यं येषां तानि महाहौणि आसनानि तेषु संस्थितानाम् ।

7. Construe :—पौरजनस्य नेत्रव्रजाः सर्वान् नृपतीन् विहाय तस्मिन् रेचितपुष्पवृक्षाः द्विरेफाः मदोत्कटे वन्ये गन्धद्विपे इव निषेतुः ।

नेत्रव्रजाः—व्रज is a group or collection. Like swarms of bees fell their eyes on him. Eyes are usually compared to black-bees. मदोत्कटे-मदेन उद्भिन्नौ कटौ यस्य whose temples (कटौ) are burst with ichor. गन्धद्विप—a scent-elephant defined thus: यस्य गन्धं समाग्राय न तिष्ठन्ति प्रतिद्विपाः । तं गन्धहस्तिनं प्राहुर्नृपते-र्विजयावहम् ॥

8. to 10. The construction is very simple: the three verses form one sentence, the first two containing locative absolutes, while the last, the main sentence: परिवारशोभि चतुरस्रयानम् अध्यास्य . कन्या विवेश ।

अगुरुसारयोनौ—अगुरुणः सारः अगुरुसारः स योनिः यस्य—Fumes of incense of the very essence of aloes—of the costliest aloes. संचारिते धूपे च वैजयन्तीः समुत्सर्पति (सति)—The pans on which the incense was being burnt were taken round (संचारिते) the entire length of the hall and the fumes rose very high curling up above the banners वैजयन्तीः (accusative plural). कलापिनाम् उद्धतनृत्यहेतौ—the sound of musical instruments (तूर्यस्वने) resembled the rumble of clouds which fills the peacocks with delight; the figure is भ्रान्तिमान्—Cf. Raghū. I 39. मूर्च्छति spreading, pervading, elsewhere prevail against as in II. 34 न पादपोन्मूलनशक्तिरहः शिलोच्चये मूर्च्छति मारुतस्य । चतुरस्रयानम्—a four-square litter—a palanquin.

11. Construe :—नेत्रशतैकलक्ष्ये तस्मिन् विधातुः कन्यामये विधानातिशये नरेन्द्राः अन्तःकरणैः निपेतुः । आसनेषु केवलं देहैः स्थिताः ॥

विधानातिशये विधानस्य अतिशयः तस्मिन्—The perfection of workmanship (विधानम्). कन्यामये consisting of the maiden-कन्या प्रकृतिः अस्य कन्यामये । For the idea cf. शाकुन्तल 1. 29 स्थानादनुच्चलन्नपि गत्वैव पुनः प्रतिनिवृत्तः ।

12. The poet proceeds to describe the various arts by which those Kings showed their love for the maiden. शृङ्गारवेष्टाः शृङ्गारविकाराः the arts—the actions, which betrayed their love. शृङ्गार is a technical term meaning the emotion of love (रति) as suggested through its appropriate विभावs or causes, अनुभावs or effects and व्यभिचारिभावs or fleeting feelings or moods; when thus manifested it becomes a रस. These amatory gestures were the first envoys of their love, and are beautifully compared to the tender sprouts that are the first harbingers of spring.

13. The various arts are described in stanzas 13 to 19. Hemādri and Mallinātha give the different अभिप्रायs or interpretations of these actions both by the Kings on the one hand, and by Indumatī on the other; but this is too ingenious to be true. अन्तःपरिवेष्टवन्धि—अन्तः परिवेष्टं मण्डलं बध्नातीति । the रजः or pollen formed a circle inside the lotus-flower. लीलारविन्दम्—लीलायुक्तम् अरविन्दं or लीलार्थम् अरविन्दम् a beautiful lotus flower held in the hand by a person to add to the charm of his or her person. Cf. हस्ते लीलाकमलमलकं बालकुन्दानुविद्धं etc. मेघ० 65.

14. Construe :—अपरो विलासी साचीकृतचारुवक्त्रः हस्तात् विस्रस्तं रत्नानुविद्धाङ्गदकोटिलग्नं प्रालम्बम् उत्कृष्य यथावकाशं निनाय ।

अपरो विलासी—अपराधकारी, अनतिक्रम्य—in its place. साचीकृत—turned

obliquely (साचि) a च्वि form ; न साचि असाचि । असाचि साचि सम्पद्यमानं कृतं साचीकृतम् ।

15. ततोऽन्यः किञ्चित्समावर्जितनेत्रशोभः आकुञ्चितग्राङ्गुलिना तिर्यग्विसर्पितखप्रभेण पादेन हैमं पीठं विलिलेख ।

आकुञ्चिता etc.—as he was scratching the footstool with his toes he had to contract the toes. समावर्जित i.e. bent down—he slightly inclined his eyes—the beauty of his eyes, his beautiful eyes had fallen downward: the scratching with the toes shows absentmindedness, or embarrassment. Cf. लिखन् आस्ते भूमि बहिरवनतः प्राणदयितो० etc, अमर० 7. So कुमार० II 23; किरात० VII. 14.

16. Construe :—कश्चित् वामं भुजम् आसनार्धे निवेश्य तत्सन्निवेशात् अधिकोन्नतांसः विवृत्तत्रिकभिन्नहारः सुहृत्समाभाषणतत्परः अभूत् ।

As he placed his left hand on the throne, and turned to his friend to talk, his left shoulder was a little raised, and his spine a bit turned, so that the pearl-necklace rolled upon his back.

17. विलासिनीविभ्रमदन्तपत्रम्—विभ्रमार्थं दन्तपत्रं i.e., दन्तपत्रभूतम्—the केतक leaf (बह्) served as the graceful ivory ear-ring—was the graceful substitute of the ivory ring; the particular action here described shows according to Cāritravardhana his proficiency in the science of Erotics.

18. रेखाध्वज—The lines on the palm of his hand formed a banner—which is a mark of royalty. रत्नाङ्गुलीय etc. the dice he threw up were covered with the lustre of the jewelled rings.

19. स्वसन्निवेशात् etc. As if the diadem had slipped from its place; वज्र is a diamond; this shows his embarrassment or agitation.

20. पुं वत्तं प्रगल्भा—Who had studied the career and pedigree. पुं वत्तं प्रगल्भा Bold as a male; but Mallinātha points

out that it has to be taken with अवदत् as the affix वत् in the sense of तुल्य is added according to the Sūtra तेन तुल्यं क्रिया चेत् where similarity of क्रिया is indicated; we may, however, understand that वत् shows सादृश्य between her and a male in point of क्रिया as conveyed in the विशेषण प्रगल्भा (प्रगल्भते).

21. शरणोन्मुखानाम्—शरणे उन्मुखाः शरणार्थिनः इत्यर्थः । शरण्य is derived from शरण् + the affix यत् according to तत्र साधुः । मगध-प्रतिष्ठाः—मगधाः प्रतिष्ठा अस्य whose glory is मगध, who rules in मगध; or whose residence is in मगध, as Mallinātha explains. प्रतिष्ठा is used by कालिदास frequently in the sense of an object of glory—त्यक्ता मया नाम कुनप्रतिष्ठा । शाकुन्तल VI. 23. द्वे प्रतिष्ठे कुलस्य नः Shakuntala III. 21. प्रजारब्जने० etc. प्रजारब्जने लब्धवर्षः विचक्षणः or प्रजारब्जने लब्धोत्कर्षः । Cf. for the idea तथैव सोऽभूदन्वर्थः राजा प्रकृतिरब्जनात् । रघु० IV. 12.

22. कामं—प्रकामं पर्याप्तम् । Usually in the sense “I grant, I concede”—implying “unwilling assent.” राजन्वती means possessed of an excellent Ruler or King, which meaning is not conveyed by the expression राजन्वती which simply means राजा अस्याः विद्यते इति; the न् of राजन् is retained in this sense. ज्योतिष्मती—Having a luminary such as a star or planet (ज्योतिस्) shining. This is a fine दृष्टान्त ।

23. क्रियाप्रबन्धात्—constant performance of क्रिया sacrificial rites. अजस्रम्—नित्यम्. शक्याश्वरं etc. as Indra, her Lord, has to keep away from home—the heaven—for long periods of time, she as a devoted wife whose husband is away (प्रोषितमर्तृका) does not braid her hair and adorn it with flower क्रीडां शरीरसंस्कारं समाजोत्सवदर्शनम् । हास्यं परगृहे यात्रं त्यजेत्प्रोषितमर्तृका ॥ This is a beautiful instance of पर्यायोक्तम् for what the poet means is that Indra remains absent from home for a long time, which idea is indirectly and poetically suggested

by saying that he makes Śaci's hair for long bereft of flowers.

24. Construe :—अनेन वरेण्येन गृह्यमाणं पाणिम् इच्छसि चेत् प्रवेशे प्रासादवातायनमंश्रितानां पुष्पपुराङ्गनानां नेत्रोत्सवं कुरु । वरेण्यं वरणीयम् One who deserves to be chosen—who is worthy of her choice.

25. ऋजुप्रणामक्रियया by the act of making a straight, simple bow. She did not speak a word, but simply dropped a courtesy, thereby indicating that she rejected him. A garland of मधूक and दूर्वा is auspicious and hence worn on marriage occasions.

26. How beautiful is the simile ! As the stately procession slowly passed on from one king to another, the royal maid, borne in a palanquin, looked like a swan that is carried from one lotus to another, not by her own movement, but by that of the rippling waves. The Mānasa lake is the home of the swans to which they repair at the beginning of the rainy season, and which they leave for the plains in शरद्. Cf. मेघ 12. Cf. also रत्नावली—मानसमुपैति केयं चित्रगता राजहंसीव ॥

27. सुराङ्गना etc. सुराङ्गनाभिः प्रार्थिता यौवनश्रीः यस्य । Lit. whose youthful beauty was desired by heavenly nymphs : who was so handsome that they wooed him. सूत्रकारैः—पालकाप्य and other writers on elephants. He enjoys Indra's position here on earth—because he is loved by nymphs, has elephants, and is served by देवर्षिः.

28. Construe :—शत्रुविलासिनीनां स्तनेषु मुक्ताफलस्थूलतमान् अश्रुबिन्दून् पर्यासयता अनेन उन्मुच्य सूत्रेण विना हारा एव प्रत्यर्थिताः ।

A fine conceit; the tear-drops rolling down on their breasts are as it were stringless pearl-necklaces, which he offers them back, after having first snatched them from the ladies (उन्मुच्य). The tears are due to his killing their

husbands. For similar idea cf. अयं ते वाष्पौषः त्रुटित इव मुक्ता-
मणिसरः । उत्तरराम० 1-29.

29. The idea is repeated by our poet in विक्रमोर्वशीय—
V-24. परस्परविरोधिन्योरेकसंश्रयदुर्लभम् । सङ्गतं श्रीसरस्वत्योर्भूतयेऽस्तु सदा
सताम् ॥ Learning and wealth are ever opposed to one
another and dwell apart.

सूनुतया गिरा—Speech (eloquence) which is both truthful and agreeable. This is beautifully described by Bhavabhūti in उत्तरराम—कामान् दुग्धे विप्रकर्षत्यलक्ष्मीम् । कीर्तिं सूते दुष्कृतं या हिनस्ति ॥ तां चाप्येतां मातरं मङ्गलानां धेनुं धीराः सूनुतां वाचमाहुः ॥ V-31.

30. जन्या is her mother's friend. It is however better to take it to mean भृत्याश्चापि नवोद्वायाः । the attendants of a newly married bride ; the word has various senses—it means the friends of the bridegroom—the bridegroom's party as in मालतीमाधव VI-2. प्रत्यासन्नस्वरयतितरां जन्ययात्राप्रवेशः and so on. भिन्नरचिर्हि लोकः । This generalization supports the particular case of Indumati's not liking the prince, and is, therefore, a fine instance of अर्थान्तरन्यास. There is a variant in the second line यातेति जन्यानवदत् कुमारी । 'Proceed,' she said to her attendants; as also यातेति यान्यानवदत् कुमारी । where यान्यान् would mean the palanquin-bearers.

31. इन्दुं नवोत्थानं—नवम् उत्थानं यस्य । The newly-risen Moon is very lovely Cf. नवोदयं नाथमिवौषधीनाम् । रघु० II-73. इन्दुमत्यै the root दृश् is construed with the accusative in the causal; the use of the dative, however, is often met with in classical literature.

32. उदग्रबाहुः—दीर्घबाहुः—long-armed. आरोप्य etc, the reference is to a well known Pauranika story of the reduction of the size of the Sun's disk by one-eighth.

त्वष्टृ had a daughter संज्ञा married to the Sun. She could not bear his light and so her father placed the Sun on his lathe and turned him till one-eighth of his size was reduced. With this lustre he prepared the quoit of Viṣṇu, the trident of Śiva, and other weapons for the gods. विष्णुपुराण० III-2-9-12. भवभूति refers to it in उत्तरराम० VI-3. त्वाष्ट्र्यन्त्रभ्रमिभ्रान्तमार्तण्डज्योतिरुज्ज्वलः । etc. The king with his well-shaped body which proper exercise had kept fit and free from fat (mark तनुवृत्तमध्य—thin and round of waist—मेदच्छेदकशोदरम्) reminds the poet of the Sun in the story.

33. Construe :—समग्रशक्तेरस्य प्रयाणेषु अग्रेसरैः वाजिभिः उत्थितानि रजांसि सामन्तशिखामणीनां प्रभाप्ररोहास्तमयं कुर्वन्ति ।

समग्रशक्तेः—the reference is to the threefold regal powers referred to by our poet in III-13 त्रिसाधना शक्तिरिवार्थसंचयम् ।—शक्तयः तिस्रः प्रभावोत्साहमन्त्रजाः ॥ अमरः—प्रभुशक्तिः उत्साहशक्तिः and मन्त्रशक्तिः ।

34. Construe :—असौ महाकालनिकेतनस्य चन्द्रमौलेः अदूरे किञ्च वसन् तमिस्रपक्षेऽपि प्रियाभिः सह ज्योत्स्नावतः प्रदोषान् निर्विशति । As he was the Lord of Avanti, he must have dwelt in उज्जयिनी where there is the famous shrine of महाकाल. Similarly in the description of अलका in the मेघदूत Kālidāsa says that the nights are always very charming as darkness is removed by perennial moonlight from the crescent of Śiva's crest. नित्यज्योत्स्नाप्रतिहततमोवृत्तिरम्याः प्रदोषाः । निर्विशति—enjoys. प्रदोषान् lit. means "The foreparts of the nights." It is better to understand it literally as it is only in the foreparts of the nights on the dark half that there is no moonlight except on the अमावास्या. मल्लिनाथ however loosely understands एतेषां to mean "nights."

35. कञ्चित्—According to मल्लिनाथ implies a mere question in which case it would imply Sunandā's disapproval of the monarch. It may be understood in the usual sense "I hope you desire etc." as in रघु० V. 5-9.

36. अभिचोतितवन्धुपद्मे etc. कुसुद्वती is the night-lotus that blooms when the Moon shines but closes her flowers during day-time; she was delicate like the night lotus; while he was lustrous as the Sun, and caused the day-lotuses (पद्म) in the form of his friends to bloom.

37. Construe :—तामरसान्तराभां गुणैरनूनां सुदतीं तां विद्यातुः ललितां सृष्टिम् अनूपराजस्य अग्रतः विधाय भूयः सुनन्दा जगाद । .

सुदती—शोभना दन्ता यस्याः सा । दन्त changed to दत् implies "youth—while the word सुदन्ती merely means possessed of good teeth without any reference to age." विद्यातुः ललितां सृष्टि—Cf. तस्मिन् विद्यानातिशये विद्यातुः कन्यामये । Supra VI. 11.

38. संग्रामनिर्विष्ट etc. the reference is to the Pauranic story according to which he obtained from Dattātreyā the boon that he would have thousand arms in battles. अष्टादश etc. अष्टादशसु द्वीपेषु निखाताः स्थापिताः यूपाः येन तथोक्तः । indicates that he performed all sacrifices and was a सार्वभौम king.

39. Construe :—यः विजेता अकार्यचिन्तासमकालमेव पुरस्तात् चाप धरः प्रादुर्भवन् प्रजानाम् अन्तः शरीरेषु अपि अविनयं प्रत्यादिदेश । अन्तर्गतं शरीरं अन्तःशरीरम् । शरीर by लक्षणा or metaphorical use means इन्द्रिय hence the expression means अन्तःकरणेषु; appearing before the offender through his Yaugic power, he would smite even the thought of sin. Other kings could check merely the outward actions of men, this king could check the wicked thought itself which was the spring or source of a sinful etc.

40. Construe :—यस्य कारागृहे ज्याबन्धनिष्पन्दभजेन विनिःश्वसद्-

क्वपरम्परेण निर्जितवासवेन लङ्केश्वरेण आ प्रसादात् उषितम् ।
 Rāvaṇa, the conquerer of Indra (वासव), was himself made prisoner and languished in his prison-house. The reference is to the Pauranic story according to which, Kārttavīrya, while sporting with his ladies in the river नर्मदा stemmed her current with his thousand arms so that the bed of the river was exposed. Rāvaṇa was worshipping the Liṅga of Śiva in this exposed part when Kārttavīrya let loose the river-current so that it swamped the place and swept away the Liṅgam. Enraged, Rāvaṇa challenged him to fight but was vanquished ; he was taken prisoner and it was only through the intercession of the sage पुलस्त्य, his grandfather that he was released.

41. आगमवृद्धसेवी-आगमेन वृद्धाः आगमवृद्धास्तान्सेवितुं शीलं यस्य ।
 Serving those who are old in knowledge—deeply learned.
 संश्रयदोषरूढम्-संश्रयस्य आश्रयस्य पुंसः दोषैः व्यसनादिभिः रूढम् उत्पन्नम् ।
 Goddess Fortune is defamed by the world as fickle ; but this fickleness is not natural to her but is the result of the weakness or viciousness of the person to whom she belongs. For the idea that fortune is fickle cf. the सुभाषित-यद्वदन्ति चपलेत्यपवादं नैव दूषणमिदं कमलायाः । दूषणं जलनिधेः पितुरस्या यत् पुराणपुरुषाय ददौ ताम् ॥

42. Construe :—यः आयोघने कृष्णगतिं सहायमवाप्य क्षत्रिय-कालरात्रिं रामपरश्वधस्य शितां धाराम् उत्पलपत्रसारां सम्भावयति ।

कृष्णगतिम्—कृष्णा गतिः यस्य—The black-trailed one, that leaves behind a black trail—so also कृष्णवर्त्मा for अग्नि-क्षत्रियकालरात्रिम्—the sharp edge of Paraśurāma's battle-axe is metaphorically spoken of as the dark night—the night of destruction—that devours the क्षत्रियः. The reference here is to a story in the महाभारत where it is narrated how the kings of माहिष्मती obtained a boon from

God Agni that whosoever invaded their territory would be consumed by fire. Nila, one of the ancestors of king Pratīpa, had a lovely daughter, Sudarśanā, whom Agni loved. The God then appeared as a Brahmin and wooed the girl who accepted his suit. Agni enjoyed the company of the girl in the form of a Brahmin. When this was discovered by the King he ordered the Brahmin to be punished whereupon the God flamed up in wrath. The King then fell at his feet and offered him his daughter. And thereafter the King got the boon.

43. Construe :—यदि माहिष्मती...काञ्ची जलवेणिरम्यां रेवां प्रासादजालैः प्रेक्षितुं कामः अस्ति अस्य दीर्घबाहोः अङ्गलक्ष्मीः भव ।

अङ्गलक्ष्मीः—Looking like Lakṣmī in his lap—suggesting that he was like Viṣṇu. माहिष्मतीवप्र etc. माहिष्मत्याः वप्रः एव नितम्बः तस्य काञ्चीम्—the rampart of the city was like the hip where the river रेवा i.e. नर्मदा shone like a girdle. जलवेणि—वेणि is both 'braid of hair' and 'current' प्रवाह Cf. वेणीभूतप्रतनुसलिला etc. मेघ० 29.

44. The construction is simple. पर्याप्तकलः goes with the King and with the Moon; in the former case it means "knowing all the arts"—the sixty-four arts. शरत्प्रमृष्ट etc. the obstruction of clouds is removed by autumn, so that she shines clear.

45. The construction is passive. शुद्धान्तरक्ष्या सा कुमारी जगदे । सुषेणम्—शोभना सेना यस्य सुषेणः Hemādri remarks that this is a significant name.

46 Construe :—यज्वा एष नीपान्वयः पार्थिवः यमाश्रित्य शान्तं सिद्धाश्रमम् एत्य सत्त्वैरिव गुणैः परस्परेण नैसर्गिकोऽपि विरोधः उत्ससृजे ।

यज्वा—विधिना इष्टवान् । One who had duly offered sacrifice. Cf. the description of the sage जाबालि in Kādambarī.

अत्र हि शाश्वतिकम् अपहाय विरोधम् उपशान्तात्मानः तिर्यञ्चोऽपि तपोवन-

क्वपरम्परेण निर्जितवासवेन लङ्केश्वरेण आ प्रसादात् उषितम् ।
 Rāvaṇa, the conquerer of Indra (वासव), was himself made prisoner and languished in his prison-house. The reference is to the Pauranic story according to which, Kārttavīrya, while sporting with his ladies in the river नर्मदा stemmed her current with his thousand arms so that the bed of the river was exposed. Rāvaṇa was worshipping the Liṅga of Śiva in this exposed part when Kārttavīrya let loose the river-current so that it swamped the place and swept away the Liṅgam. Enraged, Rāvaṇa challenged him to fight but was vanquished ; he was taken prisoner and it was only through the intercession of the sage पुलस्त्य, his grandfather that he was released.

41. आगमवृद्धसेवी—आगमेन वृद्धाः आगमवृद्धास्तान्सेवितुं शीलं यस्य ।
 Serving those who are old in knowledge—deeply learned.
 संश्रयदोषरूढम्—संश्रयस्य आश्रयस्य पुंसः दोषैः व्यसनादिभिः रूढम् उत्पन्नम् ।
 Goddess Fortune is defamed by the world as fickle ; but this fickleness is not natural to her but is the result of the weakness or viciousness of the person to whom she belongs. For the idea that fortune is fickle cf. the सुभाषित—यद्वदन्ति चपलेत्यपवादं नैव दूषणमिदं कमलायाः । दूषणं जलनिधेः पितुरस्या यत् पुराणपुरुषाय ददौ ताम् ॥

42. Construe :—यः आयोधने कृष्णगतिं सहायमवाप्य क्षत्रिय-
 कालरात्रिं रामपरश्वधस्य शितां धाराम् उत्पलपत्रसारां सम्भावयति ।

कृष्णगतिम्—कृष्णा गतिः यस्य—The black-trailed one, that leaves behind a black trail—so also कृष्णवर्त्मा for अग्नि-
 क्षत्रियकालरात्रिम्—the sharp edge of Paraśurāma's battle-axe is metaphorically spoken of as the dark night—the night of destruction—that devours the क्षत्रियः. The reference here is to a story in the महाभारत where it is narrated how the kings of माहिष्मती obtained a boon from

God Agni that whosoever invaded their territory would be consumed by fire. Nila, one of the ancestors of king Pratipa, had a lovely daughter, Sudarśanā, whom Agni loved. The God then appeared as a Brahmin and wooed the girl who accepted his suit. Agni enjoyed the company of the girl in the form of a Brahmin. When this was discovered by the King he ordered the Brahmin to be punished whereupon the God flamed up in wrath. The King then fell at his feet and offered him his daughter. And thereafter the King got the boon.

43. Construe :—यदि माहिष्मती...काञ्चीं जलवेणिरम्यां रेवां प्रासादजालैः प्रेक्षितुं कामः अस्ति अस्य दीर्घबाहोः अङ्गलक्ष्मीः भव ।

अङ्गलक्ष्मीः—Looking like Lakṣmī in his lap—suggesting that he was like Viṣṇu. माहिष्मतीवप्र etc. माहिष्मत्याः वप्रः एव नितम्बः तस्य काञ्चीम्—the rampart of the city was like the hip where the river रेवा i.e. नर्मदा shone like a girdle. जलवेणि—वेणि is both 'braid of hair' and 'current' प्रवाह Cf. वेणीभूतप्रतनुसलिला etc. मेघ० 29.

44. The construction is simple. पर्याप्तकलः goes with the King and with the Moon; in the former case it means "knowing all the arts"—the sixty-four arts. शरत्प्रमृष्ट etc. the obstruction of clouds is removed by autumn, so that she shines clear.

45. The construction is passive. शुद्धान्तरक्ष्या सा कुमारी जगदे । सुषेणम्—शोभना सेना यस्य सुषेणः Hemādri remarks that this is a significant name.

46 Construe :—यज्वा एष नीपान्वयः पार्थिवः यमाश्रित्य शान्तं सिद्धाश्रमम् एतय सत्त्वरिव गुणैः परस्परेण नैसर्गिकोऽपि विरोधः उत्सृजे ।

यज्वा—विधिना इष्टवान् । One who had duly offered sacrifice. Cf. the description of the sage जाबालि in Kādambarī.

अत्र हि शाश्वतिकम् अपहाय विरोधम् उपशान्तात्मानः तिर्यञ्चोऽपि तपोवन-

वसतिमुखम् अनुभवन्ति । The idea is patent to Sanskrit literature. Under the quieting influence of a religious domicile the wild animals forget their natural antipathy and live together in peace; even so qualities which are opposed by nature—such as ज्ञान and मौन, क्षमा and शक्ति etc. [Cf. I. 22. ज्ञाने मौनं क्षमा शक्तौ त्यागे श्लाघाविपर्ययः ।] are found in him.

47. हर्म्याग्रसरूढ etc. sprouts of grass growing on palace-tops show that the palaces are deserted by them—thus indicating that his irresistible valour (तेजः) is felt by them.

48. कलिन्दकन्या मथुरां etc. मल्लिनाथ points out that there is an anachronism here, since the poet himself tells us later in (XV, 28) that Mathurā was founded by शत्रुघ्न. अवरोधजन—the ladies in his harem, his queens. The idea is also met with in मेघदूत 51—संसर्पन्त्या सपदि भवतः स्रोतसि च्छायया सा । स्यादस्थानोपगतयमुनासंगमेनाभिरामा ।

49. Construe :—ताक्ष्यात्रिस्तेन यमुनीकसा कालियेन विसृष्टं
किल वक्षःस्थलव्यापिरुचं मणिं दधानः सकौस्तुभं कृष्णं ह्येपयति इव ।

Kāliya, a huge serpent, had incurred the displeasure of Garuda, and in the fight that ensued was worsted by him; he then sought the shelter of the waters of the Yamunā, in the territory of Śūrasena, which were forbidden to Garuda owing to the curse of the sage Saubhari. (विष्णु V. 7-6). ऋत्तेन—Hemādri, Cāritravardhana and other commentators read ऋत्तेन and S.P. Pandit approves of the reading because “the gem given was a price for protection from Garuda, and not simply through terror of that formidable enemy of Kāliya.” But in this case the supposition is that the serpent was protected by the King, but as a matter of fact he was protected by the curse of the sage Saubhari which forbade Garuda to enter the waters of the Yamunā. When.

मुञ्जिण्या—is an attendant, a servant; some explain thus मु क्ते स्वाम्युच्छिष्टं या । बाला is a young woman under sixteen years of age. बाला षोडशवार्षिकी । इति रतिरहरये ॥ आसेदुषी is feminine from आसेदिवस् perfect part. from आ + सद्. Mark the Jingle of words.

54. Mark again the play on महेन्द्र. महेन्द्राद्रेः समानः सारः (बलं) यस्य. The second line contains an अपह्नुति. The elephants, that march in front, with streams of ichor flowing down their temples, represent the mountain Mahendra from whose slopes streams of water flow. यात्रासु—In his expeditions.

55. Construe :—सुभुजः चापभृतां पुरोगः यः वन्द्यकृतानां रिपुश्रियां साञ्जनबाष्पसेके द्वे पद्धती इव ज्याघातरेखे भुजाभ्यां विभर्ति ।

In place of रिपुश्रियां *pl.* some give रिपुश्रियाः *Sing.* S.P. Pandit, supporting the reading, remarks, "The fortune of the enemies may, if in the *Sing.*, be more intelligibly conceived to have shed tears down his shoulders when seized and carried off by Hemāṅgada in his arms." But the reference is to the many kings he fought and worsted, so that their fortunes were wrested by his arms, and these, personified, would shed tears mixed with collyrium on his arms, both of which were used by him in his fights, as he was ambidexterous. So these tears formed a black track on both his arms.

56. मन्दध्वनि etc. The deep roar of the sea makes him abandon the time-drums, or trumpets, that announced the different watches (याम) of the night. यमात्मनः—this combination suggests to Hemādri the अश्लील idea of यम the god of death, and indirectly conveys the idea that it was undesirable to choose him for husband. संनिविष्टः—Vallabha gives संनिविष्टं which he explains as कृतोपभोगम् । Some commentators read the first line differently:—यमात्मनः सद्मनि सौधजालैरालोक्य वेलातटपूगमालः । (ली).

57. ममैव—The word is onomatopoeic and means

the rustling of leaves. Cf. अथ मर्मरः । स्वनिते वस्त्रपर्णानाम् । अमर० अपाकृतस्वेदलवाः—the drops of perspiration (स्वेदलव) are removed (by breezes) ; a similar idea occurs later—आकाशवायुः दिनयौवनोत्थानाचामति स्वेदलवान् मुखे ते ॥ रघु. XIII 20.

58. The idea is that despite her persuasive eloquence she did not choose her, because she was really attracted by beauty of form which unfortunately he did not possess; so Lakṣmī, though brought nearer a prince by kingcraft, yet leaves him when fate is adverse. प्रतिकूलदैवात् from a person to whom fate is adverse—प्रतिकूलं दैवं यस्य तस्मात् ।

59. दौवारिकी—द्वारे नियुक्ता—The door-keeper. पूर्वानुशिष्टाम्. Who was previously instructed, whose attention was previously drawn with the words—इतश्चकोराक्षि विलोक्य ।

60. पाण्ड्यः—पाण्डूनां जनपदानां राजा पाण्ड्यः । A king of the country of that name. निर्मरोद्गारः प्रवाहस्यन्दनम् । The dripping, or flowing of a torrent. Here is a bold comparison. The red sandal is the light of the morning Sun that steeps the mountain, and the pearl-string the stream that flows down its slopes; for a similar idea cf. मन्दाकिनी भाति नगोपकण्ठे मुक्तावली कण्ठगतैव भूमेः ॥ रघु० XIII 48.

61. विन्ध्यस्य etc. The story is told in the वनपर्व of the महाभारत of the mountain विन्ध्य who grew jealous of the mountain Meru and wanted the Sun to revolve round him in the same manner as he did round Meru. But the Sun refused to do so, whereupon he lifted his peaks high up into the heavens and barred the course of the Sun. The Gods, getting alarmed, prayed to Agastya, Vindhya's preceptor, to stop him and set things right whereupon the sage came down to the mountain who bowed down to him in respect, and was asked by the sage to remain in that posture till he should return from the south. The sage never returned and so Vindhya still continues in that humble attitude. Cf. रघु IV. 44. विन्धोऽपीदमेवित् etc.

After the death of वृत्र the Kāleyas, his followers, hid themselves at the bottom of the sea during day and used to come out by night to destroy pious people. The Gods requested the sage Agastya to drink off the sea, which being done, the demons were slain by the gods; the ocean was later refilled by मगीरथ with the water of the Ganges. अवसृथ—the concluding bath; that which marks the end of a sacrifice. According to अमर० it is a minor sacrifice to be performed at the close of a principal sacrifice; दीक्षान्तोऽवसृथो यज्ञः । here the reference is to the bath. सौस्नातिकः सुस्नातं पृच्छति इति सौस्नातिकः । according to the Sūtra cited by the commentary.

62. Construe :—पुरा जनस्थानविमर्दशङ्की दृप्तः लङ्काधिपतिः दुरापम् अस्त्रं हरादाप्तवता येन संघाय इन्द्रलोकावजयाय प्रतस्थे ।

The word अवजयाय is loosely used for विजयाय; अवजयाय properly means—"for conquering back"—regaining what is lost. This king was so great and powerful that even Rāvaṇa thought fit to make peace with him.

63. Construe :—महाकुलीनेन अनेन विधिवत् पाणौ गृहीते महीवर्गुर्वी रत्नानुविद्वार्णवमेखलायाः दक्षिणस्याः दिशः सपत्नी भव ।

रत्नानुविद्व० रत्नैः अनुविद्वः (व्याप्तः) अर्णवः एव मेखला यस्याः As Mallinātha remarks, this description suggests that she would have no co-wife to share with her, her husband's regard and love.

64. The description given here is characteristic of the south, and is significant as suggesting the romantic beauty of the place so favourable to love-making. Cf for a similar description—ताम्बूलीपटलैः पिन्दपलितव्यानम्रपूगद्रुमाः । मालतीमाधवम्. VI 19.

65. The figure of speech intended by the poet is
अन्धोऽन्धः—क्रियया तु परस्परम् । अस्तुगोर्जनेऽज्ञोऽयम् ॥—where

through an act, such as enhancing the charm of each other, one thing as it were produces—recreates—another in a more brilliant shape and form; the comparison with the union of lightning and cloud suggests that such a union is short-lived and so, according to चारित्रवर्धन, the princess refuses to accept him.

66. Construe :—विदर्भाधिपतेः स्वसुः चेतसि तदीयः उपदेशः दिवाकरादर्शनवद्वकोशे अरविन्दे नक्षत्रनाथांशुः इव अन्तरं न लेभे ।

The familiar convention of the Sun and the day-lotus, and the Moon and the night-lotus is beautifully utilised here. Cf. कुमुदान्येव शशाङ्कः सविता बोधयति पङ्कजान्येव । वशिनां हि परपरिग्रहसंश्लेषपराङ्मुखी वृत्तिः ॥ शाकुन्तल० V. 28

दिवाकरादर्शन etc. According to Hemādri this can be taken with विदर्भाधिपतेः स्वसुः whose mind was already fixed on अज who was a sun-descended prince. (दिवाकर by लक्षणा meaning दिवाकरवंशजः i.e. अजः)

67. This is one of Kālidāsa's loveliest and most effective similes. The princes are appropriately compared to अट्टस, towers or turrets, because they were seated on high thrones.

68. समाकुलः—संशयितः—Filled with doubts; the throbbing of the right arm is indicative of union with a loved person. Cf. शान्तमिदमाश्रमपदं स्फुरति च बाहुः । शाकुन्तल I. 16 अयं मां स्पन्दितैर्बाहुराश्वासयति दक्षिणः । विक्रमोर्व० III. 9.

69. The poet gives a beautiful दृष्टान्त here. अनवद्य is thus explained:—वदितुम् अयोरयः अवद्यः गर्ह्यः—reproachable; न अवद्यः अनवद्यः—flawless, faultless, irreproachable.

70. Mark the alliteration in the passage—इन्दुप्रमामिन्दुमतीम्—and प्रचक्रमे वक्तुमनुक्रमशा । समावेशिता—संक्रामिता—all the activities of her mind were transferred to, concentrated on him. अनुक्रमशा—Knowing the proper sequence of sentences—what argument should be put forth first etc.

71. ककुदम्—the best or the most eminent—used in the neuter Cf. ककुद्वत्ककुद श्रेष्ठे वृषाङ्के राजलक्ष्मणि इति विश्वः। आहितलक्षणः आहित is explained as प्रख्यात by मल्लिनाथ on the authority of अमर, but the printed texts of अमर give आहत for आहित—one whose name is often repeated—hence well known. लक्षणम् is name. Or we may take it thus—आहितं कृतं लक्षणं यस्य—who was given the name. The story of this king is narrated in the commentary.

72. महोक्षम्—महान् उक्षा महोक्षः। चकार वायैः etc. is a fine instance of पर्यायोक्त, where an idea is conveyed by a periphrasis; the simple idea that he killed the demons with his arrows is conveyed in this round about fashion. The wives of the demons would not draw ornamental paintings on their cheeks when their husbands are slain. The idea of painting the cheeks thus occurs so often in Sanskrit poetry; Cf. तत्रातर्विहितविचित्रपत्रलेखावैदग्ध्यं जहति क्षपोलकुङ्कुमानि ॥ मालतीमाधव. I. 37. गण्डस्थलीः—प्रशस्तः गण्डः गण्डस्थलम्। गण्डस्थली f.

73. This stanza relates that not only did he ride Indra as a bull in the battle, but also rubbed shoulders with him and shared his throne, when Indra had assumed his original form. उपेयुषः Gen. Sing. of उपेयिवस् perf. part. of उप+इ. स्वाम् अग्र्यां मूर्तिम्—His own noble form. गोत्रमिद् is an epithet of Indra who cut the wings of mountains. गां त्रायन्ते इति गोत्राः तान् भिनत्ति-इति. (गोत्र is a mountain). ऐरावतास्फालन etc. the idea occurs in the कुमार० III 22. ऐरावतास्फालनकर्करोऽन हस्तेन पस्पर्शं तदङ्गमिन्द्रः।

74. उरुकीर्तिः—Of wide (उरु) renown. The Story of the 99 horse-sacrifices of दिलीप, and of the fight between Indra and दिलीप's son when the former carried away the horse let loose for the hundredth sacrifice is beautifully narrated by the poet in canto III.

75. बाणिनी—a drunken woman, Hemadri gives पाणिनीना

and explains पश्यन्ते इति तच्छीला दध्यादिविक्रयेः । विहार-is the place for enjoyment—the trysting-place or a pleasure resort. आहरणाय v. 1. आभरणाय—i.e. for stealing ornaments आभरणानि हतुम् ।

76. The story of the विश्वजित् sacrifice of Raghu is narrated towards the end of canto IV. विश्वजित् सर्वस्वदाक्षिण्यः । चतुर्दिग् etc. it was after his conquest of the four quarters (दिग्विजय) that he performed that great sacrifice which drained away all his wealth (विभूति) gathered from the four quarters and increased by him; so that nothing remained that he could call his own except an earthen vessel. Cf. रघु V. 2.

77. अनुबन्धि—Growing without cessation; ever-continuing, ever-increasing. Cf. रघु I. 64. परिच्छेत्तुम् to set a limit to: to measure. इयत्ता-इदं परिमाणमस्य (इयत्-this much, so much) तस्य भावः—Cannot be limited to this much or so much, hence cannot be gauged or measured.

78. अनुजातः—Properly means born after, and applies to a younger brother; but here used in the sense of तस्माज्जातः । धुर्यः—able to bear the yoke—well trained, accustomed to a task, while दम्य is शिक्षणीयावस्थः—दमनमर्हति इति—one that requires training. सदृशं विभर्ति—Mallinātha takes धुर्येण and दम्यः as epithets of पित्रा and यः—thus दम्यः यः धुर्येण पित्रा सदृशं भुवनस्य सुवीं धुरं विभर्ति । the inexperienced prince, who requires training bears the heavy yoke of governing the world in the same way as does his veteran father. But the idea seems to be that as the prince is a Yuvarāja, he shares the yoke of governing the world along with his father—the king; they jointly govern—the instrumental पित्रा and धुर्येण therefore are सहाय्ये; पित्रा सह धुरं विभर्ति—while सदृशं would mean तुल्यम्—so that the simile would be like this—

दम्यः धुर्येण सह यः पित्रा सह धुरं विभर्ति । But the difficulty

in this construction is that धुर्येषु has to be understood both as a सहार्थे तृतीया and also as a तृतीया required by the उपमावाचकशब्द सदृशम् । Mallinātha's construction, therefore, is grammatically the correct construction; and the simile is merely implied and not expressed according to him. For the idea Cf. विक्रमोर्वशीय—V. 17. 1-2, नाहति तातः पुङ्गवधारितायां धुरि दम्यं नियोजयितुम् । Cf. also रघु० V. 66 धात्रा द्विधैव ननु धूर्जगतो विभक्ता । तामेकतस्तव विभर्ति गुरुविनिद्रस्तस्या भवानपर-धुर्यपदावलम्बी ॥

79. विनयप्रधानैः—विनयः प्रधानं येषां तैः । The last line gives a प्रतिवस्तूपमा implying that their union would be as becoming as that of gem and gold; and further there is the figure of speech समम्—which is अनुरूपसंसर्गः समम् ।

80. तनूकृत्य—is क्वि form; न तनुः अतनुः अतनुं तनुं कृत्वा । Her glance which was bright through joy is compared by the poet to a wreath of white (अमल) flowers; the idea is pretty common. Cf. द्वितीयया इव पुण्डरीकमालया दृष्ट्या संभावयन्ती मृतनाथम् । in the description of Mahāśvetā in Kādambari.

81. अभिलाषबन्धम्-बन्धम्=ग्रन्थिम्—The knot of love, the fixing of her love on him. शालीनतया—अधृष्टतया; see Mallinātha for derivation of the word. अरालकेशी The curly-haired damsel. This is a sign of beauty in woman. Cf. कौटिल्यं कचनिचये करचरणाधरदलेषु रागस्ते । etc. कौटिल्य or crookedness i.e. curliness is prized in a woman's hair.

82. तथागतायाम्-तथाभूतायाम्; तथा तादृशीम् अवस्थां गतायाम् । आर्ये in joke she addressed her thus "Gracious, good lady."

83. Construe:—सा करभोपमोरुः धात्रीकराभ्यां रघुनन्दनस्य कण्ठे यथाप्रदेशं मूर्तम् अनुरागम् इव चूर्णगौरं गुणम् आसञ्जयामास ।

धूर्जलौहम्-धौहम्-धौह means 'red' लोहितम् in which sense the word occurs in several poets—as in the प्रतिमा of Bhāsa

1.8. संज्ञं सितामरणगौरतलौ च हस्तौ । or रतनावली of श्रीहर्ष 1. 10. कुङ्कुमचोदगौरैः ।

धात्रीकराम्याम्—by the hands of her nurse—who according to मल्लिनाथ is सुनन्दा. The poet has already called सुनन्दा as जन्मा i.e. मातृसखी and, therefore, it is possible that she was Indumati's nurse, though at places she is called her सखी । करभोपमोरुः—करम is, as explained by मल्लिनाथ, the back of the hand from the wrist to the little finger, but it may mean “the trunk of an elephant” with which the thighs of ladies are compared, Cf. कुमार I. 36. नागेन्द्रहस्ताः त्वचि कर्कशत्वात् . जातास्तदूर्ध्वोपमानवाह्याः ॥ The form करभोपमोरुः is strictly speaking not correct grammatically: the Sūtra cited by मल्लिनाथ in its defence requires that ऊरु should be उत्तरपद and that (अपेक्ष्य) the idea of similarity should be implied as in रम्भोरुः, करमोरुः ; in the present case अपेक्ष्य is expressed by the word उपम in the compound. Mr. Kale suggests that the reading should be करभोपमोरुः । but the suggestion is not necessary as it implies that there are not any lapses from Paṇini's grammar in Kālidāsa, whereas there are many. गुणम् here is used to mean माला, स्रज. मूर्तमिवानुरागम्—अनुराग is red, according to a well-known poetic convention (Cf. रागभरितेऽपि हृदये सुभग निहितो न रक्तोऽसि । काव्यप्रकाश० 565) the garland was red (गौर) with powder—either saffron or turmeric—hence the fine उत्प्रेक्षा of the poet.

84. कण्ठार्पितबाहुपाशम्—How beautiful the conceit ! बाहुपाश the noose of her hands—her hands clasped together round his neck.

85. जह्नुकन्या—गङ्गा who when brought down to the earth—by Bhagīratha, inundated the sacrificial ground of the royal sage Jahnu, who drank her up, but later, at the intercession of the gods and sages let her off from

his ear; hence the name, समगुणयोग० समगुणयोगेन प्रीतिर्येषाम् । the figure is समम् । (समं योग्यतया योगः यदि सम्भावितः क्वचित्)

86. वितानं शून्यम् । अपहृष्टम्—sunk in gloom—disappointed; the word is later used in this sense नृसविता स वितानमिवाकरोत् ।

Canto .VII

1. उपयन्त्रा = वरेण्यः bridegroom, husband. देवसेनाम्—daughter of Indra and wife of Kārttikeya. But as Kārttikeya was a ब्रह्मचारिन् his marriage with Devasenā may be understood as an allegorical representation of his assuming the command of the heavenly army (देवसेना) that marched against तारकासुर.

2. विभातग्रह० विभाते प्रातःकाले ये ग्रहाः न इव मन्दभासः । साम्भ्यसूयाः scorning or despising. For a similar idea Cf. कुमार V. 1. तथा समर्द्धं दहता मनोभवं पिनाकिना भग्नमनोरथा सती । निनिन्द रूपं हृदयेन पार्वती प्रियेषु सौभाग्यफला हि चारुता ॥

3. सांनिध्ययोगात्-सांनिध्यसद्भावात्—Through the existence of nearness—through the presence of, etc. Śacī, the wife of Indra, is invoked at the beginning of the marriage rite, as that goddess is supposed to enjoy perpetual freedom from widowhood as well as progeny and wealth. In the तैत्तिरीय संहिता, she is called the best of wives, one than whom nothing is more excellent, whose husband never dies by age इन्द्राणिमासु नारीषु सुपत्नीमहमब्रवम् । न ह्यस्या अपरं चास्ति न जरसा मरते पतिः ॥ 1-7-13

4. तावत् According to मल्लिनाथ is compounded with प्रकीर्ण० in the sense of साकल्य "Wholly adorned with fresh decorations—such as flowers etc. that were scattered about." It may, however, be taken to mean, "In the meanwhile."

इन्द्रायुध०—इन्द्रायुधानि इव द्योतितानि तोरणानि अङ्काः (चिह्नानि) यस्य । goes with राजमार्गम् चारित्र्यवर्धनम् understands इन्द्रायुधे to mean

हीरकमणिभिः. but cites no authority in support of that interpretation. ध्वजच्छाया—the shortening of च्छाया into च्छाया indicates denseness, thickness—बाहुल्य; Cf. इक्षु च्छाया निषादिन्यः Raghu IV. 20.

5. Now follows a description of the confusion of the ladies of the city as they hurried to the windows and balconies of their mansions to watch the bridal procession: a subject which recurs in many of the Sanskrit Mahākāvya. We have a close parallelism between this portion and Buddhacarita III. 13-24; Vikramāṅka. VI. 11-19; while the entire passage (Verses 6-11) is repeated by Kālidāsa in his Kumārsambhava. Māgha also describes the same scene in his शिशुपाल XIII. 30-48. while describing Śrīkrṣṇa's entry in the city of Indraprastha.

चामीकर is gold; सुवर्णम् । The last quarter of the verse recurs in कुमार. VII. 56.

6. Construe:—सहस्रा आलोकमार्गं व्रजन्त्या कयाचित् उद्वेष्टनवान्त-
माल्यः करेण रुद्धोऽपि च केशपाशः तावत् बन्धुं न संभावित एव ।

आलोकमार्गम्—is the जाल or lattice windows which are the मार्ग—the ways—which admit आलोक or light. उद्वेष्टनं उदगतं वेष्टनम् अस्य उद्वेष्टनः । वान्तानि माल्यानि यस्य वान्तमाल्यः । आदौ उद्वेष्टनः पश्चात् वान्तमाल्यः उद्वेष्टनवान्तमाल्यः । the word वान्त is really अश्लील or ग्राम्य as it means “Vomiting” which causes जुगुप्सा (त्रीढा जुगुप्सा अमंगलं त्रिधा अश्लीलम्); but it is used metaphorically and hence according to the dictum of Dandin in काव्यादर्श the expression is all right. cf. निष्ठ्य तोद्गोर्णवान्तादि गौणवृत्तिव्याश्रयात् । अतिसुन्दरमन्यत्र ग्राम्यकक्षां विगाहते ॥ तावत् according to मल्लिनाथ means “Till she reached the place—the window.” Some take it merely as a वाक्यालंकार which merely gives force to the sentence but does not

make any addition to the sense. केशपाशः—पाशः means कलाप समूह—vide मल्लिनाथ; this is कुमार. VII. 57.

7. प्रसाधिका—is the hand-maid who was decorating, painting her foot. अग्रपाद—distinguished from पादाग्र thus अग्रश्चासौ पादः च—where the part (अग्र) and the whole are regarded as identical, while पादस्य अग्रम्—पादाग्रम्—where the part (अग्र) is distinct from the whole (पाद). This is कुमार. VIII. 59.

8. तद्वञ्चितवामनेत्रा—तेन (अञ्जनेन) वञ्चितं शून्यं वामनेत्रं यस्याः । She had put collyrium in the right eye only and was about to put it in the left eye. This is कुमार VII. 58.

9. Construe:—अन्या जालान्तरप्रेषितदृष्टिः प्रस्थानभिन्ना नीची न बबन्ध (किंतु) नाभिप्रविष्टाभरणप्रभेण हस्तेन वासः अवलम्ब्य तस्थौ । प्रस्थान—her movement; the sheen of her ornaments entered her navel, suggesting the depth of it—Cf. नृपं तमावर्तमनोश्च नाभिः । etc. *Supra* VI. 52. This is कुमार. VII. 60.

10. Construe:—सत्वरमुत्थितायाः कस्याश्चिद् अर्धाञ्चिता दुर्निर्मिते पदे पदे गलन्ती रशना तदानीम् अङ्गुष्ठमूलापितसूत्रशेषा आसीत् । आञ्चित is explained by Mallinātha to mean गुम्फित; the other reading is आचित from आ+चि. दुर्निर्मिते—Mallinātha derives the word from मि प्रक्षेपणे—at each step hastily taken; perhaps it may be derived from मा to measure—illmeasured step. अङ्गुष्ठमूल etc.—as she was stringing together pearls and gems for her waist-band, she had attached one end of the string to her big-toe, while she was stringing the gems at the other end; but as she hastily ran to the window, the pearls and gems dropped down, until only the bare string was left tied to her toe. This is कुमार. VII. 61.

11. Construe:—सान्द्रकुतूहलानां तासाम् आसवगन्धर्भैः विलोलनेत्र-भ्रमरैः व्याप्तान्तराः गवाक्षाः सहस्रपत्राभरणाः इवासन् ।

सान्द्रकुतूहलानाम्-सान्द्रं कुतूहलं यासाम् । who were filled with thick *i.e.* intense (सान्द्र) curiosity. The lovely faces of the ladies are lotuses; the scent of wine is their perfume; and the black eyes—the bees that hover round. The idea is pretty common. Cf. दण्डिन्—स्वदाननमधीराक्ष-
माविर्दशनदीधिति । अमदमृङ्गमिवालक्ष्यकेसरं भाति पङ्कजम् ॥
in his काव्यादर्श । The windows are similarly described in the
मालतीमाधव—यदालोकस्थाने भवति पुरमुन्मादतरलैः । कटाक्षैः नारीणां
कुललयितवातायनमिव ॥ The word गवाक्ष is derived thus—गवाम्
अक्षीणि इव—Holes (अक्षीणि) for admitting light (गो)—hence
windows; अक्षिन् becoming अक्ष in the compound when it
does not mean an eye अक्षोऽदर्शनात् । पाणिनि V. 4. 76; the
word is by usage masculine, though the form, properly
speaking, ought to have a neuter ending. This is कुमार०
VII. 62.

12. दृष्टिभिः आपिबन्ध्यः—Drinking him with their eyes-
eagerly looking at him. This is idiomatic Cf. II. 19. पयौ
निमेषालसपद्मपङ्क्तिः etc. also II. 73 नेत्रैः पपुस्तप्तिमनाऽनुबद्धिः
नवोदयं नाथमिवौषधीनाम् ॥ Here is a beautiful idea—they
were so fully taken up with him, that all their other
senses lent their force or power to perceive to the sense of
vision. Cf. for the idea

“न जाने संमुखायाते प्रियाणि वदति प्रिये ।

सर्वेन्द्रियाणि किं यान्ति नेत्रतां किमु कर्णताम् ॥ अमर० 64

This with necessary alterations is कुमार० VII. 64.

13. परोक्षैः—By kings unseen by her, unknown to her;
अक्षयः परे—परोक्षाः—formed irregularly.

14. परस्परेण Mallinātha takes with अयोजयिष्यत् but it
is better to take it with स्पृहणीयशोभम् as Hemādri does.
द्वन्द्वम् irregularly formed in the five senses given in the Sūtra
द्वन्द्वं रहस्यमर्यादावचनव्युत्क्रमणयज्ञपात्रप्रयोगामिव्यक्तिषु । पाणिनि 8-1-15
वितथः विफलः—Vain, fruitless. The Conditional (लृङ्) is used

for the potential when non-fulfilment of an action is implied; here non-fulfilment of the action conveyed by वितथोऽभविष्यत् is implied—since the efforts of the creator have not become fruitless. This is कुमार० VII. 66.

15. रतिस्मरौ for which चारित्र्य० and दिनकर read जाति-स्मरौ—“Those who remember their past lives;” but the reading in the text is better. मनो हि etc. is a generalization which supports the particular statement—and hence the figure is अर्थान्तरन्यास. The idea is so often met with in Kālidāsa—Cf. संस्काराः प्राक्तना इव—रघु० I. 20; उन्मनाः प्रथमजन्म-चेष्टितान्यस्मरन्नपि बभूव राघवः॥ रघु० XI. 22; तच्चेतसा स्मरति नून-मबोधपूर्वं भावस्थिराणि जननान्तरसौहृदानि । शाकुन्तल० V. 2. The doctrine of पुनर्जन्म is an essential doctrine of the Hindu religion, according to which the soul migrates from one body to another, taking with it, in the form of impressions (संस्कारs) all associations of its former life, and its deeds, good or bad.

16. श्रोत्रसुखाः—सुखयन्तीति सुखाः । श्रोत्रयोः सुखाः । Pleasing to the ears. मङ्गलसंविधाभिः—मङ्गलार्थाः संविधाः ताभिः । Auspicious preparations, such as placing jars full of water at the entrance, hanging garlands, offering flowers, raising banners etc.

17. करेणुका—a young she-elephant. So मालती in the VI act of the मालतीमाधव rides a करेणुका while taken in procession to the temple of the नगरदेवता prior to her marriage. अथो in the sense of अनन्तरम् seems to be redundant, since आनन्तर्य is implied in the gerund अवतीर्य; better, therefore, to take it in the sense of अन्वादेश—which introduces a subsequent assertion regarding a person after something has already been asserted about him :—
चतुर्थं विवेश अथो नोत्तमसौविश विवेश । He entered the quadra-

angle, and then, as it were, entered the hearts of the ladies there.

18. मधुपर्क—A technical term for an offering consisting of honey, curd, clarified butter, sugar and water made to a bridegroom on his arrival at the bride's house, and to a distinguished guest. दधिसर्पिर्जलं कौद्रं सिता चैतैश्च पञ्चभिः । प्रोच्यते मधुपर्कः । The last line contains a beautiful सहोक्ति where through the force of the word सह जग्राह gets the two senses of "Accepted as his own" the silken garments etc.; and "Received" the glances of the ladies *i.e.* was looked at by them. Cf. कुमार० VII. 72.

19. This is कुमार० VII. 73. This is an example of a पृथोपमा and not of a पूर्णदृष्टान्त as the commentator says. There is further complete parallelism between the उपमेयवाक्य and उपमानवाक्य—what is technically called बिम्बप्रतिबिम्बभाव which probably misled the commentator. S.P. Pandit omits ślokas 17-19 as interpolations from the poet's कुमार; but in that case he should have omitted many more which recur in the रघु०.

20. Fire is the witness of a Hindu wedding, as also Learned Brāhmins. Cf. रघु० XI. 48 सन्निधौ द्युतिमतस्तपोनिधेरग्निसाक्षिक इवातिसृष्टवान् ।

21. अनन्तराशो० अनन्तरायाः अशोकलतायाः प्रवालम् । प्रतिपल्लवेन—प्रतिगतः पल्लवः तेन As a mango clasps with its extending sprout (प्रतिपल्लव) the tendril of the Aśoka.

22. The poet describes what are called सात्त्विकभावस्य or the external manifestations of some emotion—love here—which affects the heart. Note the other reading given by मल्लिनाथ—वृत्तिस्तयोः etc. which makes the sense more logical—it is better to say that love's influence (वृत्तिः) was equally felt by both, than to say that Love's self was divided equal between the two. Cf. this with कुमार० VII. 77 where

perspiration of the fingers is observed in God Śaṅkara, and रोमोद्गम in Umā. This change in the order is no fault, as वात्स्यायन cited by मल्लिनाथ merely states the external signs by which an emotion is detected, but does not say that some of them belong to man only and others to woman only.

23. अपाङ्गः—The outer corner of the eye; क्रियासमापत्ति— the accidental meeting (समापत्ति) of the actions of their eyes i.e. their glances. ह्रीयन्त्रणामानशिरे—Underwent a constraint through bashfulness—they could not openly look at one another, but only covertly. For such a sweet confusion caused by bashfulness Cf. शाकुन्तल—अभिमुखे मयि संहतमीक्षितम् । etc. II. 11. Cf. for the stanza कुमार० VII. 75. where with slight variations the same stanza recurs.

24. Construe:—तन्मिथुनम् उदचिषः कृशानोः प्रदक्षिणप्रक्रमणात् मेरोः उपान्तेषु वर्तमानम् अन्योन्यसंसक्तम् अहस्त्रियामम् इव चकासे ।

प्रदक्षिणप्रक्रमणात्—प्रदक्षिणीकरणात्—Moving round an object keeping it to your right. अहस्त्रियामम्—अहश्च त्रियामा च—समाहार-द्वन्द्व. त्रियामा is the night त्रयो यामाः यस्याः । which consists of three watches—यामs or प्रहरs. This stanza is the same as कुमार० VII. 79.

25. Construe :—नितम्बगुर्वी विघातृप्रतिभेन तेन गुरुणा प्रयुक्ता मत्तचकोरनेत्रा लज्जावती सा वधूः अग्नौ लाजविसर्गं चकार ॥

The style is very artificial, and the poet is seeking the effect of alliteration. मत्तचकोरनेत्रा—as her eyes had become red through smoke, the poet compares them with the eyes of an impassioned partridge. लाजविसर्गम्—such an offering is enjoined in the most ancient works and forms part of the ritual of marriage.

26. कपोल etc. कपोलयोः संसर्पिणी शिखा यस्य. संसर्पिणी—the affix णिन् is used in the sense of आभीक्ष्य or repetition according to Pāṇini बहुलमाभीक्ष्ये III. 2. 81. पुनः पुनः संसर्पतीति

संसर्पिणी । मुहूर्तकर्णो etc.—Similarly later in Canto XIII the sea-foam is described as कर्णक्षयचामरत्वम् । कपोलसंसर्पितया य एषां व्रजन्ति कर्णक्षयचामरत्वम् ॥ XIII. 11. Cf. कुमार० VII. 81, where the same stanza recurs, with a few variations in the first line. Cf. बाण Kādambarī. Intro. verse 18 where the sacrificial smoke is described as त्रयीवधूकर्णतमालपल्लवः ।

27. बीजाङ्कुर—Young shoots of barley. They are worn as ear-ornaments. पाटलगण्डलेखम्—गण्डलेखा is a beautiful, broad, round cheek—प्रशस्तः गण्डः गण्डलेखा । आचार etc. It is a custom mentioned in the गृह्यसूत्रs, that the married couple should inhale the smoke of the लाज etc. offered by them into the fire. Cf. कुमार० VII. 82.

28. स्नातक is a technical term applied to a student who has finished his Vedic studies, and has taken the bath that signifies the conclusion of his studies (स्नातः एव स्नातकः), but has not yet entered on the life of a householder. मल्लिनाथ understands a particular class of householders by that expression.

29. अर्हया—is worshipping, honouring. Cf. इयं भगवते अर्हया । विक्रमोर्वशीय V. 19. 3. अधिगता श्रीः येन । Who attained glory or wealth, who shone more glorious than ever.

30. संबृतविक्रियाः—विक्रिया is explained as मत्सरः—their malice, or spite. हृदाः प्रसन्नाः etc. A very beautiful simile; for they looked all placid on the outward, but were boiling with rage and spite within them. उपदा is tribute, or presents—Cf. रघु० IV. 70 उपदा विविशुः शश्वन्नोत्सेकाः कोसले-श्वरम् ।

31. Construe:—आरम्भसिद्धौ कृतपूर्वसंविद् स राजलोकः समयो-पलभ्यं तत् प्रमदामिषम् आदास्यमानः अजस्य पन्थानम् आवृत्य तस्थौ ।

संविद्—सङ्केतः—संविद्यते अनया । an agreement, a plan. समयो-पलभ्यम्—V. 1. समरीपलभ्यम्—That bait or that coveted object

viz. the woman they knew, could be won only in a fight.

32. सत्त्वानुरूपा०—सत्त्व is magnanimity or nobility of mind.

33. Construe :—कुण्डिनेशः त्रिलोकप्रथितेन अजेन साधु मार्गे तिल्लः वसतीः उषित्वा पर्वत्यये उष्णरश्मेः सोम इव तस्मादपावतत

वसतिः is night.

34. प्रमन्यवः—प्रकृष्टः मन्युः येषां ते । Wrathful, full of resentment. प्रत्येकम् adverb; each one, severally, better taken with प्रमन्यवः rather than with आत्तस्वतया—on account of their being deprived of their possessions. (स्व).

35. उद्ग्रहन्तम्-उद्ग्रह् which literally means “to marry” (उद्ग्रह = marriage) is here used in the simple sense of carrying.

त्रैविक्रमम्—त्रिविक्रमस्य इमं त्रैविक्रमम्—The story of Viṣṇu's traversing all space with three strides is a Paurāṇic myth which is based upon the natural phenomenon of the Sun-god covering the entire expanse of the sky with three steps rising in the East, ascending to meridian height at noon and sinking in the West—so well described in a Vedic Hymn—त्रीणि पदा विचक्रमे । विष्णुर्गोपा अदाभ्यः । इन्द्ररात्रुः is Prahlāda, the grandfather of Bali, who is said to have obstructed Viṣṇu's steps. Vide commentary.

36. अनल्पयोधम्—is explained by मल्लिनाथ as बहुभटम् । अनल्पा योधाः यस्य—who was accompanied by a large number of warriors; it is also possible to take it to mean “Who was no mean warrior” referring to the पित्र्यं सचिवम्-पित्र्यम्-पितुः आगतम् so it means “One who was tried and tested—was trustworthy” भागीरथीम् most of the commentators read ज्योतीरथाम्; but भागीरथी is a better reading as that refers to the vast army of his enemies while his own was very small. Still the evidence of most of the commentators and the fact that it is ज्योतीरथा that शोण receives make it highly probable that ज्योतीरथाम् was the original reading.

37. पदातिः—पादाभ्याम् अततीति—“One who moves or wanders on foot”—a foot-soldier. तुरङ्गसादी—सादिन् itself means a horse-rider अश्वारोहः—but here it should be understood as employed in the sense of a rider in general. यन्ता—यन्त is one who controls an elephant—an elephant-driver—here a warrior who rides an elephant हस्त्यारोहः ।

38. अविभाव्यवाचः—In the din of the fight, their voices were not audible. कुलोपदेशः—the family name कुलमुपदिश्यते अनेन. It was the custom for a warrior before he closed in combat with his antagonist to declare his name and family. बाणाक्षरैः—it was also the custom for a warrior to engrave his name on his arrows; cf. विक्रमोर्वशीय—where the arrow that hits the vulture is recognised as that of आयुस् from the name it bears—कुमारस्यार्युषो बाणः प्रहतुर्द्विषदायुषाम् ॥ V. 7.

39. सान्द्रीकृतः A च्वि form असान्द्रः सान्द्रः कृतः सान्द्रीकृतः घनीकृतः । स्यन्दनवंश—वंश here is used to mean समूह a multitude. नेत्रक्रमेण in the manner of an awning or canopy.

40. Here is a beautiful simile; the pennons were shaped like fish...and as their openings were rent by the wind, and the growing dust entered these openings, they looked like real fish (परमार्थमत्स्याः) drinking turbid water from their open mouths.

42. Construe:—लोचनमार्गम् आवृण्वतः युद्धे विजम्भितस्य रजोऽन्धकारस्य शस्त्रक्षताश्वद्विपवीरजन्मा रुचिरप्रवाहः बालारुणः अभूत् ।

शस्त्रक्षत etc. शस्त्रैः क्षतम् अश्वद्विपवीरं—शस्त्रक्षताश्वद्विपवीर तस्मात् जन्म यस्य सः । मल्लिनाथ dissolves अश्वद्विपवीरेभ्यः जन्म यस्य so that he does not take the expression as a समाहारद्वन्द्व compound which it is since the words compounded are मेनाङ्गस.

Here is a सावयवरूपक—the growing dust was the darkness

of dawn, and the red stream of blood the mild light of the morning Sun.

43. This contains a fine conceit; the column of dust that rose from the battlefield now had its root (मूल) cut away by blood—since blood was sprinkled at its base and no more dust rose up into the air, and now was dispersed by the wind. So it presented the appearance of smoke risen from a fire before the fire was reduced to glowing cinders when it no more gives out smoke.

44. When a warrior fainted from a blow, it was the duty of his charioteer to drive the chariot to a sheltered spot and thus protect the warrior. लक्षितपूर्वकेतून्—पूर्वे केतवः—i.e. पूर्वदृष्टाः केतवः—पूर्वकेतवः। लक्षिताः पूर्वकेतवः यैः। who recognized the previously marked pennons:—they had already marked the pennons of the warriors from whom they received the blows, and hence they could now seek them out from their pennons.

45. Construe:—अर्धमार्गे परबाणलूना अपि हस्तवतां धनुर्भूतां पृषत्काः आत्मजवानुवृत्त्या फलिभिः पूर्वार्धभागैः शरव्यं संप्रापुरेव।

This describes the skill of the archers; though their arrows were split in midflight (अर्धमार्गे) by enemy's darts, yet their split fore-halves with the pointed end (फल) did reach the mark aimed at, through the continuity (अनुवृत्ति) of its speed. हस्तवताम्—हस्त here means "skill" by लक्षणा.

46. Construe:—गजसन्निपाते निश्चितैः क्षुराग्रैः चक्रैः हतानि अपि श्येननवाप्रकोटिव्यासकनकेशानि आधोरणानां शिरांसि चिरेण पेतुः। आधोरणानाम्—Of the elephant-drivers; Hemādri and others read क्षुराग्रैः in place of क्षुराग्रैः and explain क्षुरग्र to mean इपुकाण्ड.

47. This describes the code of honour that was respected by every warrior: they would not strike a fallen enemy. Cf. मनु VII. 90-93 प्रतिप्रहारोद्धमम्—प्रतिकृतः प्रहारः प्रतिप्रहारः। a counterblow—तस्याद्धमः।

48. Construe:—तनुत्यजां वर्मभृतां बृहत्सु दन्तेषु पतद्भिः विकोशैः असिभिः उद्यन्तम् अग्निं विविग्नाः गजाः करशीकरेण शमयांश्चभूवुः ।

तनुत्यजाम्—तनु त्यजन्ति तेषां—तनुषु निस्पृहाणाम् । fighting desperately. वर्मभृताम्—कवचिनाम्—Wearing their coats of mail (वर्म); the clash of swords and tusks produced sparks of fire which the bewildered (विविग्नाः) elephants quenched with spray of water from their trunks.

49. This is rather a weird comparison of the battle-field with the drinking-place of Death. चषकोत्तरा—चषकैः उत्तरा—mixed with or excelling in, i. e. abounding in, drinking-vessels.

50. Construe:—उपान्तयोः विहंगैः निष्कुषितं भुजच्छेदं तेभ्यः आक्षिप्य पिशितप्रिया अपि शिवा केयूरकोटिक्षततालुदेशा अपाचकार ।

निष्कुषितम्—Pecked at the extremities (उपान्तयोः) by the birds. अपाचकार may be from अप + कृ or अप + कृ. Cf. अपाकृतस्वेदलवा VI. 57.

51. This conceit is based on the popular belief that a man who dies on the battle-field immediately goes to heaven and becomes an immortal. कवन्धम्—a headless trunk. For a similar idea Cf. काव्यप्रकाश VII. 336 विमानपर्यङ्कतले निषण्णाः कुतूहलाविष्टतया तदानीम् । निर्दिश्यमानांललनाङ्गुलीभिर्वीराः स्वदेहान् पतितानपश्यन् ॥

52. व्यश्वौ—विगतौ अश्वौ ययोस्तौ—Who had lost their horses. बाहुविमर्दनिष्ठौ—बाहुविमर्दे निष्ठा (नाराः) ययोस्तौ ।—A hand-to-hand fight ending in their own death. This stanza signifies that the warriors were skilled in the use of all kinds of weapons.

53. एकाप्सरःप्रार्थितयोः—Who were suitors to the same heavenly nymph; but it is suggested that instead of the warriors seeking one and the same nymph, it was the

nymph who sought them एकया अम्तरसा प्रार्थितयोः—for the belief is that these nymphs watch a fight and as soon as a warrior falls, they go to greet him. In this case, as both warriors lost their life at the same time, she could not choose between them, and so their hostility continued even in heaven.

54. Construe:—तौ उभौ व्यूहौ पश्चात्पुरोमास्तयोः पर्यायवृत्त्या प्रवृद्धौ महार्णवोर्मिव इतरेतरस्माद् अव्यवस्थं भङ्गं जयं चापतुः ॥

व्यूहौ—The two hosts drawn up in a particular array. अव्यवस्थम्—अविद्यमाना व्यवस्था यस्य तम् । There was no telling which side had won victory—since they were swaying between victory and defeat. पश्चात्पुरो etc. winds from the rear and the front, hence contrary winds; पर्यायवृत्त्या—alternate prevalence—now the wind from the rear prevails, and now that from the van, so that the waves of the ocean are driven backward or forward alternately.

55. The poet gives us a fine दृष्टान्त. कृत्तः is straw or grass. The stanza seems to be a bit abrupt and leaves a gap in the narrative—which, however, can be filled up by supposing that after an indecisive fight Aja's army was worsted.

56. निषङ्गी—निषङ्ग is a quiver. निषङ्गः अस्य अस्तीति । एकवीरः—This one, i.e. peerless warrior. राजन्यकम्—राजसमूहम्—according to Pāṇini 4. 2. 39. कल्पक्षये—कल्प is a fabulous measure of time, which forms but a day of Brahman but is equal to 1000 cycles of human ages i.e. 432 millions of human years.

57. स दक्षिणं तूष्णमुखेन etc. Almost all the commentators of रघुवंश split तूष्णमुखेन—into तूष्णमुखे न and explain thus स तूष्णमुखे दक्षिणं वामं वा हस्तं व्यापारयन् नालक्ष्यत । “He was seen putting neither the right nor the left hand into the mouth of the quiver. But Mallinātha takes तूष्णमुखेन as one

word and explains वामं as सुन्दरम्—"deftly moving his right hand at the mouth of the quiver," the idea being that the movement of his right hand from the quiver to the bow and back again to the quiver was so quick, that it was scarcely noticed—what was observed being just the hand moving deftly at the quiver-mouth, so that the stretched string itself seemed to produce the arrows that he shot.

58. For the idea Cf. रघु० IV. 63. मल्लापवर्जितैस्तेषां शिरोभिः श्मश्रुलैर्महीम् । तस्तार सरघाव्याप्तैः स दौद्रपटलैरिव ॥ मल्लः is a kind of arrow. (मल्लः—बाणविशेषः).

59. कङ्कटः is an armour.

60. नीहारः is mist; किञ्चित्प्रकाशेन-ईषल्लक्ष्येण-किञ्चित् प्रकाशते इति किञ्चित्प्रकाशः तेन ।

The comparison is really a lovely one.

61. Construe :—अधिराजसूनुः कुसुमास्त्रकान्तः स्वप्ननिवृत्तलील्यः असी कुमारः राजसु प्रियंवदात् प्राप्तं प्रस्वापनं गान्धर्वमस्त्रं प्रायुङ्क्त ।

The story of प्रियंवद is narrated in रघु० V. 43-60. When king Bhoja invited the princes of the land for Indumatī's Svayamvara, Aja, accompanied by his army started for Vidarbha; and coming as far as the river Narmadā, he encamped his tired army on her bank. All of a sudden there emerged a huge elephant from her waters, who threw the camp into confusion. Aja hit him between the temples, seeking merely to turn him away, when there appeared before him a heavenly form who told the wondering prince that he was in reality the Gandharva Priyamvada who was transformed into an elephant by Mataṅga's curse and was now restored to his original form through Aja's arrow. He then presented the prince with a heavenly missile whose virtues could strike whole armies with sleep.

स्वप्ननिवृत्तलौल्यः—स्वप्ने निवृत्तं लौल्यं यस्य । Whose fondness for sleep was gone—who was ever vigilant.

62. निद्राविधेयम्—निद्रायाः विधेयम्—Obedient to sleep—subject to sleep, struck to sleep.

63. जलज is a conch-shell. The conceit given in the stanza is a familiar one and occurs in II. 69. पपौ वसिष्ठेन कृतान्यनुशः शुभ्रं यशो मूर्तमिवातितृष्णः ॥ and in IV. 42. नारिकेलासवं योधाः शात्रवं च पपुर्यशः ॥ Fame is, according to a well known poetic convention, white in colour.

64. निवृत्ताः—It should be remembered that Aja's army was routed—परेण भग्नेऽपि बले etc. 55; now at the sound of the conch, they came back. स्वयोधाः ददृशुः—here स्व is a reflexive adjective and therefore refers rather to the योधाः than to Aja; but the poet makes स्व to refer to अज—hence the proper construction would be सः स्वयोधैः ददृशे—rather than स्वयोधाः तं ददृशुः ।

65. Construe:—संप्रति राघवेण वः यशः हृतं, जीवितं (तु) कृपया न (हृतम्) इति वर्णाः सशोणितैः शिलीमुखान्नैः पार्थिवानां केतुषु तेन निक्षेपिताः ।

निक्षेपिताः—caused to be written.

66-67. शिरस्त्र is a helmet; भिन्नमौलिः—his hair tied together on the crown of the head got loosened. अनुमता मयासि । for it was not proper for married women to look at any other person than her husband. इतः परं etc. this, as मल्लिनाथ remarks, is sarcastic (सोपहासम्).

68. प्रतिद्विधावात्—Caused by the foe (प्रतिद्विद्विन्) प्रसादम्— with her face, it means 'Brightness' while with the आत्मदर्शः (A mirror) it means "Clearness, transparency."

69. अभ्यनन्दत्—greeted him, or प्रशंसत् praised him, as मल्लिनाथ explains; but the former meaning seems more appropriate.

70. Construe:—अवद्यादपेतः सः इति राज्ञां शिरसि वामं पादमाघाय
CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

अनवद्यां ताम् उदवहत् । तस्य रथतुरगरजोभिः रूभालकाग्रा सा एव मूर्ता
समरविजयलक्ष्मीः बभूव ।

इति—in this way, in the manner described. राज्ञां शिरसि
etc.—this signifies complete humiliation. उदवहत्—the verb
is again used in the sense of “carried away”—or आत्मसाच्चकार
—made his own; and not in the sense of “married,” its
usual sense. Cf. stanza 35.

71. Construe:—प्रथमपरिगतार्थः रघुः विजयिनं श्लाघ्यजायासमेतं
सन्निवृत्तं तमजम् अभिनन्द्य तस्मिन्नुपहितकुटुम्बः (सन्) शान्तिमार्गोत्सुकोऽभूत् ।
कुलधुर्यो सति सूर्यवंश्याः गृहाय न हि ।

जाया—Thus explained by मल्लिनाथ at II. I.—पतिर्जायां प्रविशति
गर्भो भूत्वेह मातरम् । तस्यां पुनर्नवो भूत्वा दशमे मासि जायते । तज्जाया जाया
भवति यदस्यां जायते पुनः । The idea is so often repeated in the
रघुवंश—Cf. III. 70. गलितवयसामिच्छाकूणां इदं हि कुलव्रतम् । later
VIII. II. गुणवत्सुतरोपितश्रियः परिणामे हि दिलीपवंशजाः । पदवीं तस्वल्कवा-
ससां प्रयताः संयमिनां प्रपेदिरे ॥

Canto VIII

1. Construe:—अथ पार्थिवः ललितं विवाहकौतुकं विभ्रतः एव तस्य
अपराम् इन्दुमतीमिव वसुधामपि हस्तगामिनीम् अकरोत् ।

The word कौतुक is here used in the sense of विवाहसूत्र; it
is also used as an adjective, in the sense of “Pertaining to
marriage”—as in स्वप्नवासवदत्त II 83, III 23. The several
senses of the word as given in the मेदिनी are:—कौतुकं त्वमिलाषे
स्यादुत्सवे नर्महर्षयोः । तथा परम्परायाते मङ्गले च कुतूहले । विवाहसूत्रगीतादिभोग-
योरपि न द्वयोः ।

2. Construe:—नृपसूनवो यत् दुरितैः अपि आत्मसात् कर्तुं प्रयतन्ते
हि उपस्थितं तत् (राज्यम्) अजः पितुराज्ञा इति अग्रहीत् । भोगतृष्णया
(तु) न ।

आत्मसात्—आत्मन् + सात् in the sense of अधीनं according to
तदधीनवचने । मणिनि—V 4 54 Cf. राजसाह करोति i.e. राजाधीनं करोति ।
हि is used in the sense of अवधारण—प्रयतन्ते एव; what other

क्षत्रियः seek to make their own even by unfair means, viz. kingdom (राज्यम्), came to Aja unsought; but like them he did not lust after enjoyment.

3. Construe:—मेदिनी वसिष्ठसंभृतैः सलिलैः तेन सह अभिवेचनम् अनुभूय विशदोच्छ्वसितेन कृतार्थतामिव कथयामास ।

Here is a very beautiful fancy (उत्प्रेक्षा). The Earth, according to a common poetic convention, is the queen; and so the happiness she felt is expressed by her by विशदोच्छ्वास which means the clear vapour that rises from the earth when sprinkled over with water, and also the easy, regular, breathing of one in a state of happiness and rest.

4. दुरासदः—Unassailable, irresistible; Cf. अहो दुरासदो राज-महिमा । मालविका० I.10.4. The second line gives a favourite simile of Kālidāsa. अथर्वविदा—After the sacrifices in connexion with the coronation ceremony are performed, verses from the अथर्ववेद are recited, bearing upon the long life of the new king, praying for safety to him from his enemies and invoking the Gods to make him invincible by his foes.—Pandit. Wind and fire are natural allies; Cf. स्वयमेव हि वातोऽग्नेः सारथ्यं प्रतिपद्यते ॥ रघु X. 40 समीरणो नोदयिता भवेति व्यादिश्यते केन हुताशनस्य ॥ कुमार० III. 21. Cf. for the idea the passage from मनु cited by the commentator.

5-6. निवृत्तयौवनम्—निवृत्तं प्रत्यावृत्तं यौवनं यस्य । He was so like his father that people thought that the old king was restored his youth and appeared in the form of the young prince. शुभंयुना—शुभं+युस्—according to अहंशुभयोर्युस् । पाणिनि V. 2.140 अहंयुः अहंकारवान्, शुभंयुः शोभनान्वितः ॥ पैतृकं पितुरागतम् । ऋतच्छब्दम् । पाणिनि IV. 3.78. विनय is explained by मल्लिनाथ to mean इन्द्रियजय on the authority of कामन्दक.

7. वसुजे—The Atm. is according to the rule मुजोऽनवने । पाणिनि. I. 3. 66. मुज् when it has the sense of “Eating, enjoying” takes the Atm. but when used in the sense of pro-

'tecting' (अवनम्) takes the *Parasm.* as ओदनं मुक्ते, but महीं मुनक्ति । Protects the earth. The newly-subject Earth is beautifully compared to a newly-wedded bride; the reference is to कामसूत्र III. 2. 44. सहसा वाप्युपक्रान्ता 'कन्याचित्तमविन्दता । साध्वसं त्राममुद्रेगं सद्यो द्वेषं च विन्दति ॥ Cf. also the following cited by Bhavabhūti in मालतीमाधव VII. 66. कुसुमसधर्माणो हि योषितः सुकुमारोपक्रमाः । तास्त्वनधिगतविश्वासैः प्रसभमुपक्रम्यमाणाः सद्यः संप्रयोगविद्वेषिण्यो भवन्ति । कामसूत्र III. 2. 6.

8—9. निम्नगा—निम्नं गच्छति इति—A stream, a river. न खरो etc. The idea occurs in Raghu IV. 8. स हि सर्वस्य लोकस्य युक्तदण्डतया मनः । आददे नातिशीतोष्णः नमस्त्वानिव दक्षिणः ॥ vide also the citation from कामन्दक in the commentary. पवमानः—The wind. There is a pun on the word अनुद्धरन् which means "Not overthrowing, deposing" with the kings and "Up-rooting with the trees.

10. Construe:—अथ रघुः आत्मजम् आत्मवत्तया प्रतिष्ठितं वीक्ष्य विनाशधममु त्रिदिवस्थेषु अपि विषयेषु निस्पृहोऽभवत् ।

आत्मवत्तया—explained as निर्विकारमनस्कतया—i.e. in a manner in which his mind was free from any fear or anxiety, hence "Securely." विनाशधर्मसु—विनाशः धर्मः येषाम्—which are perishable by nature even though they may be obtained in heaven. धर्म becomes धर्मन् at the end of the compound—according to धर्मादनिच् केवलात्—पाणिनि V. 4. 121.

11. गुणवत्सुत etc. Having made over (रोपित) the kingly state (श्रीः) to virtuous sons. तरुवल्क etc. तरुवल्कानि (Barks of trees) वासांसि येषाम्. The ideal here described is so often repeated by the poet in Raghuvarṇśa; and the same is described in the Śākuntalā : भर्त्रा तदर्पितकुटुम्बमरेण सार्धं शान्ते करिष्यसि पदं पुनराश्रमेऽस्मिन् ॥ IV. 19. Similarly in act VII. 20. अस्त्येतत्पौरवाणामन्यं कुलव्रतम् ।...नियतैक्यतित्रतानि पश्चात्तरुमूलानि गृहीभवन्ति तेषाम् ॥ Cf. रघु० I. 8; III. 70. etc.

12. Construe :—अरण्यसमाश्रयोन्मुखं पितरं तं सुतः वेष्टनशोभिना शिरसा पादयोः प्रणिपत्य आत्मनः अपरित्यागमयाचत । अरण्य० अरण्यस्य समाश्रयः तत्र उन्मुखम् । Ready or preparing to resort to the forest.

13. Construe :—आत्मजप्रियः रघुः अश्रुमुखरय तस्य तत् ईप्सितं कृतवान् । न तु सर्पः त्वचम् इव व्यपवर्जितां श्रियं पुनः प्रतिपेदे ।

The second line contains a beautiful and apt simile.

14. Construe :—अविकृतेन्द्रियः सः किल अन्त्यम् आश्रमम् आश्रितः पुरात् बहिः आवसथे निवसन् पुत्रभोग्यया श्रिया स्नुषयेव समुपास्यत ।

आवसथः—A house, a dwelling-place. Malli. holds a discussion as to whether प्रव्रज्या—(अन्त्यम् आश्रमम्) is allowed in the case of a क्षत्रिय, since it is prescribed for a Brahmin only, and comes to the conclusion that any man from the first three castes can enter upon that Āśrama—केचित्तत्रै-वर्षिकाधिकारं प्रतिपेदिरे ।)

15. नमसा तुलां समारोह । According to the Sūtra तुल्यार्थ-तुलोपमाभ्यां तृतीयान्यतरस्याम् । 2.3. 72. the instrumental is optionally used with a word conveying the sense of resemblance except when the words तुला and उपमा occur, when only the genitive alone is to be used; as कृष्णेन or कृष्णस्य समः नास्ति । but कृष्णस्य तुला or उपमा नास्ति । Hence the instru. नमसा is in direct contravention of the Sūtra; the defence given by मल्लिनाथ is that तुला here does not mean तुल्य or सदृश but it means सादृश्य (similarity); and hence the rule which prohibits the instrumental when तुला is used in the sense of तुल्य is not at all violated.

16. लिङ्ग is mark; Cf. लिङ्गैर्मुदः संवृतविक्रियाः etc. VII. 30. अपवर्ग etc—अपवर्गः महोदयः च तौ अर्थौ ययोः तयोः धर्मयोः अंशौ । धर्म is twofold—that which seeks final redemption (अपवर्ग) and that which seeks Earthly bliss. (महोदय).

अनपायिपद—the imperishable place (मोक्ष). आप्तैः—आप्तस्तु यथार्थदर्शी । One who sees, knows the truth.

18. व्यवहारासनम् आददे—Sat on the throne of justice, the same as धर्मासनम्—where in the morning the king looked into the affairs of his people and dispensed justice among them. उपांशु—Secretly, रहश्चोपांशु चालिङ्गे । अमरः । परिचेतुम्—परि + चि to familiarise oneself with; to practice; Cf. later परिचयं चललक्ष्यनिपातने etc. रघु० IV. 49. धारणा is a technical term in the योग system and means चित्तैकाग्र्यम् । vide the commentary. प्रवयाः—the old one; the old king.

19. प्रभुशक्तिसंपदा—Three शक्तis are spoken of in connexion with a king—Cf. त्रिसाधना शक्तिरिवार्थसन्धयम् । रघु० III. 13. and मल्लिनाथ thereon—शक्तयः तिलः प्रभावोत्साहमन्त्रजाः । Of these प्रभुशक्ति consists of the king's treasury, the power to chastise or fine, and the army; vide the मिताक्षरा cited by मल्लिनाथ. प्रणिधानयोग्या—the practice (योग्या) of meditation (प्रणिधान); the word occurs in the विक्रमोर्वशीय—तत एतेषु दिवसेषु को नु खलु वृत्तान्त इति प्रणिधानस्थितया मया अत्याहितमुपलब्धम् । IV. 16.

20. अचिरेश्वरः—The new king. न विद्यते चिरं यस्य स अचिरः । अचिरश्चासौ ईश्वरश्च. द्विषदारम्भ—आरम्भ is used in the sense of कर्मन्—act or doing as in रघु० I. 15. आगमैः सदृशारम्भः आरम्भ-सदृशोदयः । ववृते used in the sense of प्रववृते from प्र + वृत्. Cf. the Gītā passage cited by मल्लिनाथ.

21. The six political expedients are enumerated by मल्लिनाथ from अमर. उपायुङ्क्त—the root युज् takes the *Atm. pada* according to the सूत्र—प्रोपाभ्यां युजेर्यञपात्रेषु । पाणिनि 1.3.64. प्रकृतिस्थम्—Mallinātha takes this as adverbial, and explains: Raghu, too, conquered the three constituents (गुणत्रयम्,) so that they remained in a balanced state: the idea is that it is through the upsetting of the balance between the triple constituents of matter that the whole

phenomenal world of change is derived; if you can, however, restore their balance, it no longer exists for you, and will no longer delude you. Cf. गीता XIV. 24. 25 समदुःखसुखः स्वस्थः समलोष्टाश्मकाञ्चनः । सर्वारम्भपरित्यागी गुणातीतः स उच्यते ॥

22. The first line describes virtually what the poet has already said about the Raghu race in Canto I. 5 सोऽहमःजन्मशुद्धानामाफलोदयकर्मणाम् etc. योगविधिः—is Yaugic practice, स्थिरधीः the same as स्थितधीः described in Gītā II. 56 दुःखेष्वनुद्विग्नमनाः सुखेषु विगतस्पृहः । वीतरागभयक्रोधः स्थितधीर्मुनिरुच्यते ।

23. प्रतिषिद्धप्रसरेषु—प्रतिषिद्धः प्रसरः येषां तेषु—whose activity was prohibited i.e. quelled, checked. प्रसितौ—आसक्तौ—bent upon, devoted to: उभयीम्—the feminine of उभय formed from उभ according to उभादुदात्तो नित्यम् । पाणिनि V. 2. 44. by which the termination तय(प्), as in द्वितय, त्रितय is changed to अय- (च्) so that we get उभय.

24. समाः—Years. संवत्सरो वत्सरोऽब्दो हायनोऽस्त्री शरत्समाः । अमर. समाः is *feminine* and *plural*. तमसः परम्—अविद्यायाः परम्—who is beyond the darkness of ignorance—who is known and reached by right knowledge. Cf. अन्धं तमः प्रविशन्ति येऽविद्यां समुपासते । ईशावास्यो०

25. नैष्ठिकम्—निष्ठायाम्—अन्ते भवम्—(the rites) performed at death, funeral rites. अग्निचित्—अग्निं चितवान् आहितवान् । According to अग्नौ चेः । पाणिनि III. 2. 91. According to शौनक cited by मल्लिनाथ these rites are performed without fire—so that a संन्यासिन् is buried and not cremated.

26. और्ध्वदैहिकम्—देहाद् ऊर्ध्वं भवतीति । ऊर्ध्वदेह+इक—which causes वृद्धि in both the padas. These rites are the offerings of water mixed with sesame and the funeral cake. पितृकार्यकल्पवित्—कल्प is विधान—the manner of performing the rite is given in the सूत्र works such as the श्राद्धकल्प. तनयावर्जित-
आवर्जित from आ+वृज् to offer

27. Construe :—परार्ध्यगतेः पितुः अशोच्यतामुद्दिश्य सदर्थवेदिभिः शमिताधिः सोऽजः अधिज्यकामुर्कः जगत् अप्रतिशासनं कृतवान् ।

परार्ध्यगतेः—प्रशस्तगतेः i. e. प्राप्तमोक्षस्य अशोच्यताम् उद्दिश्य “On the ground that his father’s death was not an event to be lamented, now that he had attained the highest state.” अप्रतिशासनम्—अविद्यमानं प्रतिशासनं (a rival command or authority) यस्य तत् ।

28-29. बहुरत्नसूः—बहूनि रत्नानि सूते इति yielding numerous gems. दशरश्मिशतो etc. दशरश्मिशत is सहस्ररश्मिः—the thousand-rayed (Sun.) Mark how the poet is playing on the word दश. Cf. देवपूर्वं गिरिम् for देवगिरिम् and हिरण्यपूर्वं कशिपुं for हिरण्यकशिपुम् ।

30. The familiar idea of the three debts which every man owes at birth to sages, the gods and the manes. ऋषि, देवगण and स्वधामुक् are respectively (यथासंख्येन) to be connected with श्रुत, याग and प्रसव. Cf. रघु० III. 20.

31. गुणवत्ता—गुणित्वम्—The possession of virtues or qualities which here are बलम् and अतम्. The first line may be taken as an instance of the figure of speech परिसंख्या—in which a thing is restricted to one out of two or more alternatives: thus strength (बलं) may be used to free the oppressed from fear as also to gain one’s own end (स्वार्थम्) or oppress others (पीडनम्)—but the express mention that he used his power to free the oppressed from fear implies that he used it for that only and not for any other purpose.

32-33. मरुतां पालयिता—Indra, the protector, lord of the मरुत्सु (immortals, gods); for Indra is described as the leader of the मरुत् in the Vedas. Cf. इन्द्रज्येष्ठः मरुद्गणः । देवासः पूषरातयः॥ सर्वे मम श्रुता हवम् ॥ श्रितगोकर्णनिकेतं—श्रितं गोकर्णस्थं निकेतं येन । Lord Śiva in his shrine at गोकर्णं. उपवीणयितुम्—वीणया उप समीपे गातुम् । formed according to सत्यापपाश etc. पाणिनि III. 1. 25. by the addition of णिच् (अय) to उप+वीणा in the sense of “Play on a lute before a deity.” रवेरुदयावृत्तिपथेन—आकाशमार्गेण simply; but

the explanation is not quite satisfactory; better उदगावृत्तिपथेन—“By the path of the Sun’s return from the North i. e. from North to South”.—Pandit.

34. Construe :—अपार्थिवः कुसुमैः ग्रथितां तस्य आतोद्यशिरोनिवे-
शितां स्रजं वेगवान् मारुतः अधिवासस्पृहया इव अहरत् किल ।

अधिवासः—Application of a fragrant substance to one’s body—smearing the body with scents etc. संस्कारो गन्धमाल्याद्यैः
यः स्यात्तदधिवासनम् ।

35 Construe :—कुसुमानुसारिभिः भ्रमरैः परिकीर्णा मुनेः परिदादिनी
पवनावलेपजम् अञ्जनाविलं बाष्पं सृजती इव ददृशे ।

A fine conceit (उत्प्रेक्षा) : the black bees clustering round the lute are the tears dark (आविलं क्लृप्तं dark, soiled) with collyrium, which were caused by the wind’s violence.

36 Construe :—सा अमरस्रक् मधुगन्धातिशयेन वीरवाम् आर्तवीं
विभूतिम् अभिभूय नृपतेः दयितोरुस्तनकोटिसुस्थितिम् आप ।

विभूतिम्—Glory, beauty and charm that the season lends them (आर्तवीम्) Cf. सखीमिर्याति संपर्कं लताभिः श्रीरिवार्तवी ॥ विक्रमो I. 12. मधुगन्धा etc. Mallinātha takes मधु to mean “honey” and गन्ध fragrance—“By its excess of honey and fragrance.” we might take it to mean “By its excess of sweet fragrance i.e. by its exceedingly sweet fragrance.”

37-38. सुजातयोः—Lovely, beautiful. Cf. रघु० III. 8
तिरश्चकार भ्रमरामिलीनयोः सुजातयोः पङ्कजकोशयोः श्रियम् । निमिमिल—
a euphemism for “swooned” or rather “died.” Cf. ममारेत्यर्थः
मल्लिनाथ. हृतचंद्रा तमसेव etc. for the idea that moonlight follows
the moon Cf. शशिना सह याति कौमुदी etc. कुमार० III. 33.
करणोज्झितेन—करणैः इन्द्रियैः उज्झितेन qualifies वपुषा—a lifeless body.
The second line gives a beautiful दृष्टान्त.

39-40. वेजिताः—भीताः scared. कमलाकरालयाः—कमलाकरः आलयो येषां
ते । who made the lotus-lake their home. The poet gives
a pathetic fallacy

प्रतिकारविधानम्:—The application of remedies. फलाय कल्पते—bears fruit, is effective, avails; this is अर्थान्तरन्यास where the particular statement in the first line is corroborated by the generalization in the second.

41. Construe :—अयं सत्त्वविप्लवात् प्रतियोजयितव्यवल्लकीसमवस्थां ताम् अङ्गनां नितान्तवत्सलः सः परिगृह्य उचितम् अङ्कं निनाय ।

प्रतियोजयितव्य० like a lute (वल्लकी) which is out of tune and requires its strings to be tuned up. सत्त्वविप्लवात्—through loss (विप्लव) of life. उचितम्—her usual or wonted (place); the word उचित which means “usual” soon came to mean “proper”—the transition of meaning being the most natural : for what is usual is generally also what is proper. For the idea Cf. रघु XIX. 13. अङ्कमङ्कपरिवर्तनोचिते तस्य निन्यतुरश्रन्यतामुभे । वल्लकी च हृदयंगमस्वना वल्गुवागपि च वामलोचना ॥

42. Construe : पतिः अङ्कनिषण्णया करणापायविभिन्नवर्णया तया उषसि आविलां मृगलेखां विभ्रत् चन्द्रमाः इव समलक्ष्यत ।

करणापाय०—विभिन्न is explained by मल्लिनाथ as अन्यथाकृत in माघ० IV. 14 विभिन्नवर्णा गरुडाग्रजेन सूर्यस्य रथ्याः । etc. Here विच्छायाया—losing the complexion that was hers in life—pale. The king is the moon and his dead queen the wan deer-spot.

43. Now follows the famous passage—the lament of Aja for which we have a parallel in रतिविलाप in canto IV of कुमारसंभवम् । अभितप्तमयोऽपि etc. the argument employed by the poet is the *a fortiori* argument which in Sanskrit is called कैमुतिकन्याय; when this argument is used as a literary device, it is called अर्थापत्ति or काव्यार्थापत्ति.

44-50. The verses are pretty smooth and may be cited as an illustration of the quality of प्रसाद or perspicuity, where to read the verses is to understand them.

हन्त—is an exclamation expressing “Regret, sorrow,” हन्त विषादे । हिमसेकविपत्तिः—हिमसेकेन विपत्तिः यस्याः सा । The idea occurs in मेघदूत 80. जातां मन्ये तुहिनमथितां पश्चिर्नी वान्यरूपान् ॥ a lotus-creeper blasted by frost.

भाग्यविप्लवात्—through a change, reverse of fortune. यदनेन तरुः etc. The idea of the husband as the tree of support and the wife as the creeper twining its branches round the stem is pretty common in Sanskrit poetry. Cf. कुमार० IV. 31. अनपायिनि संश्रयद्रुमे गजभने पतनाय बल्लरी ॥ also रघु० XIV. 1. अपश्यतां दाशरथी जनन्यौ छेदादिबोधनतरोर्ब्रततयौ ॥ शठः—is a technical name for a cunning lover who affects love for one lady while secretly loving another —गूढविप्रियकरः । Cf. मालविका III. 20 शठ इति मयि तावदस्तु ते परिचयवत्यवधीरणा प्रिये । कैतववत्सलः—कैतवेन कपटेन वत्सलः ।

आत्मकृतेन—to be taken with प्रबलाम् let it suffer this agony made severe by its own act of turning back when it had followed her a little way.

51-55 अस्तमिता etc. त्वं च आत्मना i.e. स्वरूपेण अस्तम् इता (प्राप्ता). The last quarter of the verse gives a generalization about human life and thus the figure is अर्थान्तरन्यास so common in Kālidāsa. मनसापि न विप्रियं etc. Cf. कुमार० IV. 7. कृतवानसि विप्रियं न मे प्रतिकूलं न च ते मया कृतम् ॥ भावनिबन्धना रतिः—भावः स्वभावः or अभिप्रायः निबन्धनं यस्याः । a love which nature prompts—my heart’s real love.

वलीमृतः—वलीः विभ्रति इति—that bear i.e. have curls=कुटिलात् । ज्वलितेन गुहागतं etc. Phosphorescent plants glowing by night and thus dispelling darkness are so often referred to by Kālidāsa—Cf. कुमार० I. 10. भवन्ति यत्रौषधयो रजन्यामतैलपूराः सुरतप्रदीपाः ॥ रघु IX. 70. स ललितकुसुमप्रवालशय्यां ज्वलितमहौषधिदीपिकासनाथाम् ॥ So in Bhāsa, Pratimā—V. 11 वत्स्यामि तेषु हिमवद्गिरिकाननेषु दीप्तैरिवौषधिवनैरुपरिजितेषु । ज्वलवसितालकम्—ज्वलवसिताः अलकाः यस्य तुल्यं qualifies मुखम् The second line gives a simile which again recurs so

often in Sanskrit poetry. Cf. इदं रूपं हि मां पद्मम् अन्तःकूजितपद्-
पद्मम् मया दष्टाधरं तस्याः ससीत्कारमिवाननम् । विक्रमो० IV. 21.

56-60. द्वन्द्वचरम्—द्वन्द्वेन or द्वन्द्वीभूय चरति—the Cakravāka
birds that are held as representing the ideal of conjugal
felicity. नवपल्लवसंस्तरे—the verse seems to be paraphrased by
दण्डिन् in the following stanza from काव्यादर्श-II. 286. यस्याः
कुसुमशय्यापि कोमलाङ्ग्या राजाकरी । साधिशेते कथं तन्वी हुताशनवती चिताम् ।

अप्रतिबोधशायिनीम्—अप्रतिबोधं यथा स्यात् तथा शेते इति । One
who sleeps the sleep from which there is no waking.
गतिविभ्रम etc. गतिविभ्रमसादेन (नारोन) नीरवा—The girdle tinkled
with her graceful movement; but now it was mute, as
she was dead; hence the उल्लेखेन that the girdle followed her
in death ((अनुमृता). कलमन्यभृतासु etc. These are very favou-
rite conceits with Sanskrit poets. Cf. मालतीमाधव IX. 27
नवेषु लोभप्रसवेषु कान्तिर्दृशः कुरङ्गीषु गतं गजेषु । लतासु नम्रत्वमिति प्रमथ्य
व्यक्तं विभक्ता विपिने प्रिया मे ॥ So मेघदूत० 101 श्यामास्वङ्गं चकितहरिणी-
प्रेक्षणे दृष्टिपातम् etc.

61-62. मिथुनम् etc. This pretty idea is beautifully emp-
loyed in the शाकुन्तल—Cf. I. 21.3-7 also शाकुन्तल—IV. 12.
चूतेन सश्रितवती नवमालिदेयम् etc. फलिनी is explained as the
प्रियङ्गु plant. कृतदोहदः The reference is to the well known
poetic convention regarding certain plants and trees
which the poets imagine, have various cravings or long-
ings (दोहद) like those of a pregnant woman, and only
when these are satisfied, they would burst into blossom.
Cf. the verse cited by Mallinātha in his commentary on
मेघदूत 75 :—स्त्रीणां स्पर्शात् प्रियङ्गुर्विकसति वकुलः शीघ्रगण्डूपसेकात् । पादावाला-
दशोकः तिलककुरवकौ वीक्षणालिङ्गनाभ्याम् ॥ मन्दारो नर्मवाक्यात् पटुसृद-
हसनाच्चम्पको वक्त्रवातात् । चूतो गीतान्मनेरुर्विकसति च पुरो नर्तनात्
हसनाच्चम्पको वक्त्रवातात् । चूतो गीतान्मनेरुर्विकसति च पुरो नर्तनात्
कणिकारः ॥ According to these conventions, the अशोक tree,

when it is late in blossoming, is believed to desire that a young and beautiful woman should kick it with her soft, delicate feet. This ceremony is called the अशोकदोहदपूरण—gratifying the desire of the अशोक which is fully and beautifully described by कालिदास in मालविका^० Act III.

63-65. निवापमाल्यताम्—The flowers offered as part of funeral obsequies. स्मरतेव—the poet gives the fancy (उत्प्रेक्षा) that the Ashoka mourns her with its flowers for tears, remembering the unique favour of its being kicked by her. सुगात्रि—vocative of सुगात्री which is formed सुगात्र+ई (ङीप्) according to the Vārttika अङ्गात्रकरणेभ्यो वक्नव्यम् । to Pāṇini Sūtra 4.1.55. किन्नरकरिठ—again is formed by the addition of ई (ङीप्) to किन्नरकरिठ by the same Vārttika. अहमेकरसः—एकः एव (अभिन्नः एव) रसः (रागः) यस्य एतादृशः—whose love is unchangeable. तथापि ते व्यवसायः etc.—Yet thy act (of leaving me) is so stern (निष्ठुर) in its resolve (प्रतिपत्ति), thy resolve to leave me is so unshakable and therefore stern. प्रतिपच्चन्द्रनिभः—a beautiful comparison; the young moon is an object of eager longing, after the dark nights of the Kṛṣṇa Pakṣa; Cf. नयनवतामुदियाय बालचन्द्रः । मालतीमाधव II. 10 also रघु^० VI. 31.

67. This famous stanza is cited as an instance of the figure of speech विशेष defined thus—अन्यत् प्रकुर्वतः कार्यम् अशक्यस्यान्यवस्तुनः । तथैव करणम् । While Death wanted to deprive him of his queen. He has by the same effort succeeded in depriving him of his friend, counsellor, and pupil; Cf. for the idea the following ascribed to Bhāsa:—

दुःखार्ते मयि दुःखिता भवति या दृष्टे प्रदृष्टा तथा ।

भार्या मन्त्रिवरः सखा परिजनः सैका बहुत्वं गता ॥

68. मदिराक्षि—माद्यत्याभ्याम् इति मदिरा अक्षिणी यस्याः । मदिरा is properly “Wine”—hence by लक्षणा intoxicating like wine; eyes that intoxicate like wine, hence fascinating, bewitching

eyes. This epithet is of common occurrence and is thus defined:—सौष्टवेनापरित्यक्ता स्मेरापाङ्गमनोहरा । वेपमानान्तरा दृष्टिर्मदिरा परिकीर्तिता ॥ अनुपास्यसि—This is a technical word in medical science—अनुपान (an after-draught) is whatever is prescribed as an after-draught along with any particular medicine—such as milk, honey, water etc.

69-70. विभव is both wealth and power. करुणार्थग्रथितम्-करुणः अर्थः तेन ग्रथितं यथा स्यात् तथा । in touching sorrowful expressions. स्तुतशाखारस—etc. Pathetic fallacy—Cf. अपसृत-पाण्डुपत्राः सुञ्चन्त्यश्रूणीव लताः ॥ शाकुंतल० IV. 11.

71. विससर्ज तदन्त्यमण्डनाम्—तद् refers to the garland that killed her—which served as the funeral ornament (अन्त्यमण्डन). The custom of decorating the person after death is referred to by Kālidāsa in several places. Cf. मालविका० III. 10. 22 अथवा एतदेव मे मृत्युमण्डनं भविष्यति । Cf. also कुमार० IV. 22 क्रियतां कथम् अन्त्यमण्डनं परलोकान्तरितस्य ते मया । In place of तदन्त्यमण्डनां there is the reading कृतान्त्यमण्डनाम् ।

72. Construe :—नृपतिः सन्नपि शुचा प्रमदाम् अनुसंस्थितः इति वाच्यदर्शनात् देव्या सह शरीरम् अग्निं सात् न चकार; जीविताशया तु न ।

अग्निं सात् i. e. अग्न्यधीनम् according to the Sūtra तदधीनवचने । पाणिनि—V. 4. 54.

73. Construe :—अथ विदुषा तेन गुणशेषां भामिनीम् उपदिश्य दशाहृतः परे महर्द्धयः विधयः पुरः उपवने एव समापिताः ।

गुणशेषां भामिनीम्—this sentiment is just the reverse of what Shakespeare gives in Julius Caesar:—

The evil that men do lives after them,

The good is oft interred with their bones.

महर्द्धयः explained by दिनकर as भूरिदक्षिणाः । महासमृद्धयः । मल्लिनाथ. Celebrated with great liberality; with great splendour.

74. क्षणदापाय etc. क्षणदा is night; he looked like the moon at the end of night—i. e. pale and wan. परावाहम् etc.

this is a beautiful fancy. परीवाह is an overflow which is the only remedy that keeps the heart from bursting in such great grief. Cf. पूरोत्पीडे तटाकस्य परीवाहः प्रतिक्रिया etc. । उत्तरराम० III. 30.

75. Construe:—अथ सवनाय दीक्षितः गुरुः आश्रमस्थितः तम् अभिषङ्गजडं प्रणिधानात् विजज्ञिवान् इति शिष्येण अन्वबोधयत् किल ।

अभिषङ्गजडम्—Numbed with the calamity or grief. The word occurs later in रघु० canto XIV. 54. ततोऽभिषङ्गानिलविप्रविद्धा etc. विजज्ञिवान्—Perf. Part. from वि + ज्ञा.

77-78. लघुसंदेशपदा—His speech (सरस्वती) which consists of a few words of his message. विश्र तसत्त्वसारं—विश्र त सत्त्वस्य सारं यस्य तत्सबुद्धौ । The strength (सारं) of whose courage is well known.

पुरुषस्य पदेषु—The reference is to विष्णु in his वामन incarnation when with three steps he covered all the three worlds. निष्प्रतिघेन-अविद्यमानः प्रतिघः (opposition, resistance) यस्य तेन ।

79-81. प्रजिघास्य समाधि etc. This idea of Indra and the gods getting jealous of the austerities of a mortal is of frequent occurrence. Cf. शाकुन्तल I. 25. 73-76 किमपि जातशङ्कैः देवैः मेनका नाम अप्सराः प्रेषिता नियमविघ्नकारिणी । राजा—अस्त्येतदन्यसमाधिभीरुत्वं देवानाम् ॥ Cf. also रघु XIII. 39 and 42. शमवेला-प्रलयोर्मिणा—शमः एव वेला तस्याः प्रलयोर्मिणा—goes with मन्थुना—the wrath he felt at the obstacle in his penance is described as a destroying wave (प्रलयोर्मि) bursting the barrier or shore (वेला) of his calm. क्षितिस्पृशम्—explained as मानुषीम्—one who touches the earth with feet, since it is believed that the immortals do not touch the earth with their feet.

82-84. महिषी—is a crowned queen (कृतामिषेका महिषी) विपद्प्रतिमताम् etc. विपद् which has a more general and wide

sense viz. "Calamity, misfortune" is here used in a narrow sense, viz. अपाय—death or end; so मल्लिनाथ explains जातस्य हि भ्रुवो नृत्युरित्थर्थः । वसुमत्या हि etc., the familiar idea of the earth as the wife of the king—we have already this idea beautifully employed in रघु० VIII. 3. विशदोच्छ्वसितेन मेदिनी कथयामास कृतार्थतामिव ॥ मदवाच्यम्—the censure (वाच्यं) which one incurs through insolence of power. आत्मवत् श्रुतम्—thy knowledge of the higher truth—(अध्यात्म)—of the spirit.

85. परलोकजुषाम् etc. for the idea Cf. मालतीमाधव X. 7 संगमः कर्मणां भेदाद्यदि न स्यात् न नाम सः । प्राणानां तु परित्यागे संतापोपशमः फलम् ॥ the common belief is that our actions (कर्मन्) decide our future, and accordingly we go diverse ways—hence there is no hope of union with the loved ones even after death. Cf. also the famous passage from the Kādambarī यदेतदनुमरणं नाम तदतिनिष्फलम् ।.... न परस्परसमागमनिमित्तम् । अन्यामेव स्वकर्मफलोपनीतामसौ नीयते भूमिमवशः । etc.

86-88. अपशोकमनाः—अपगतः शोकः यस्मात् पतादृशं मनः यस्य सः । निवापदत्तिभिः—By funeral offerings (दत्ति). Cf. the passage from याज्ञवल्क्य cited by मल्लिनाथ. मरणं प्रकृतिः—etc. The most famous passage from our poet, in which the teaching of our philosophers is expressed with a most natural directness. कुशलद्वारतया—by being the doorway to one's bliss—as it opens up the gate of bliss; for to a wise man the loss of a dear person means the removal of a bond or chain that tied him down to this vain life on earth.

89. शरीरिन् is the 'Soul.' श्रुतसंयोगविपर्ययौ—according to मल्लिनाथ, श्रुत here means श्रुत्यवगत—known from Śruti passages as possessed of union and separation (विपर्यय). The word विपर्यय is used here in the peculiar sense of वियोग; its usual sense being "Contrariness, change."

90. This is again a very beautiful दृष्टान्त. The idea occurs in रघु० II. 34 न पादपोन्मूलनशक्ति रंहः शिलोच्चये मूर्ध्वति
CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha
मारुतस्य ।

91. Construe:—सः उदारमतेः विनेतुः वचः तथेति प्रतिगृह्य मुनि विसर्ज । तद् अस्य शोकघने हृदि अलब्धपद गुरोः अन्तिकं प्रतियातमिव ।

Mark the metre which is तोटक defined in the commentary.

92. Construe:—अवितथसूनुतेन तेन सुनोः बालत्वात् प्रियायाः सादृश्यप्रतिकृतिदर्शनैः स्वप्नेषु क्षणिकसमागमोत्सवैश्च कथंचित् अपटौ समाः परिगमिताः ।

समाः—feminine and plural, years. Cf. VIII. 24. अवितथ-सूनुतेन—अवितथं सूनुतं यस्य । whose agreeable words were always true. Cf. सूनुता वाक् already defined. सादृश्यप्रति etc. सादृश्य is the similarity as found in other forms ; while प्रतिकृति means her image—either drawn or sculptured. स्वप्नेषु क्षणिकसमागम etc.—a favourite idea of Kālidāsa and Sanskrit poets. Cf. कथमुपलभे निद्रां स्वप्ने समागमकारिणीम् । विक्रमो II. 10; so in शाकुन्तल VI. 22 प्रजागरात् खिलीभूतस्तस्याः स्वप्ने समागमः ।

93-94. प्लक्षप्ररोहः etc.—How apt and forceful is this simile! Kālidāsa is full of such original, brilliant ideas.

वर्महरम्—“Of an age fit for bearing the heavy armour upon the body,” वर्म हरतीति इति वर्महरः—formed with the affix अ(च) according to पाणिनि III. 2. 10 वयसि च । The form would be वर्महारः if age is not meant. Cf. कवचहरः in विक्रमो V. 12.16. रोगोपसृष्ट etc. रोगेण उपसृष्टायाः (व्याप्तायाः) तनोः दुवसतिम् । According to मल्लिनाथ it means “The painful, wretched existence or state of a body covered by disease.” We may take it as “Painful residence (of the soul) in a body which was affected by disease.”

95. Construe :—असौ जह्नुकन्यासरय्वोः तोयव्यतिकरभवे तीर्थे देहत्यागात् सद्यः अमरगणनालेख्यम् आसाद्य पूर्वाकाराधिकतररुचा कान्तया संगतः नन्दनाभ्यन्तरेषु लीलागारेषु पुनः अरमत ।

अमरगणनालेख्यम् अमरगणनार्था लेखनम्—won a place—a recording in the counting of the immortals—being included among the number of the gods ; मल्लिनाथ cites स्कन्दपुराण in support

of the statement that not only did he not incur the sin of self-slaughter but also became an immortal.

जह्नुकन्या is the Ganges. जह्नु, a descendant of पुरूरवस् and son of सुहोत्र while performing a sacrifice saw the whole place overflowed by the waters of the Ganges. Highly offended at the intrusion, he drank up the river. The gods and sages then appeased his indignation and reobtained Gaṅgā from him, in the capacity of his daughter (whence she is called जाह्नवी).

CANTO IX

1. Construe:—समाधिजितेन्द्रियः अवतां यमवतां च घुरि स्थितः महारथः दशरथः पितुरनन्तरम् उत्तरकोसलान् समधिगम्य प्रशशास ।

समाधिजिते—समाधि is used in the sense of “Restraint.” महारथः—a mighty warrior—one who can fight singlehanded ten thousand archers—vide Mallinātha. यमवताम्—Vallabha:—अहिंसासत्यमस्तेयब्रह्मचर्यादयो यमाः । Mark the शब्दालंकार (figure of speech, based upon word) यमक which the poet has employed in the अन्त्यपाद or the last quadrant of every stanza in the canto ; Māgha also employs it in canto VI of his शिशुपालवध.

2. Construe:—अधिगतम् आत्मकुलोचितं सनगरं प्रकृतिमण्डलं यद्विधिवत् अपालयत् ततः नगरन्धकरोजसः अस्य गुणवत्तरम् अभवत् ।

आत्मकुलोचितम्—स्वकुलागतम्—mark the peculiar sense of उचित here—“What was usual to his family and hence hereditary.” सनगरं प्रकृतिमण्डलम्—as Mallinātha points out, the word प्रकृति which means “subjects” should be taken in the limited sense of जानपद i. e. subjects from the country, as against those from the town or capital, since otherwise सनगरम् would be superfluous.

गुणवत्तरम्—अतोव आसक्तम्—more devoted to him than ever.
 नगरध्वज—*is* कर्त्तिकेय who is said to have pierced the क्रौञ्च
 mountain with his शक्ति. This legend is so often mentioned
 in the works of मास. Cf. बालचरित II. 23 क्रौञ्चं यथा शक्तिधरः
 प्रकृष्टः । III. 9 बालेन हि पुरा क्रौञ्चः स्कन्देन निधनं गतः । अभिवेक I.24
 गृहशक्तिसमाक्रान्तो यथा क्रौञ्चाचलोत्तमः । VI.7 क्रौञ्चं यथा गिरिवरं युधि
 कर्त्तिकेयः । प्रतिमा V. 12. भिन्नो मद्वाथवेगेन क्रौञ्चत्वं वा गमिष्यसि ।

3. Construe:—मनीषिणः बलनिषूदनं मनुदण्डधरान्वयं तम् अर्थपतिं
 च उभयम् एव समयवर्षितया कृतकर्मणा श्रमनुदं वदन्ति ।

समयवर्षितया—समये वर्षति इति समयवर्षी तस्य भावः तथा । the word
 वर्षति is to be understood literally with बलनिषूदन *i. e.* इन्द्र and
 metaphorically with the king—he showered *i. e.* gave off his
 wealth liberally to those who did their duties (कृतकर्मणाम्-
 स्वकर्मकारिणाम्). बलनिषूदन is an epithet of Indra who is spoken
 of in the Rgveda as killing the demon बल or properly बल.
 अर्थपतिम्—the lord of wealth ; the king. मनुदण्डधर etc. दण्डधर
 is a king—for he holds the royal staff and dispenses justice.
 मनु—The name of the first king of अयोध्या which was built
 by him. कृतकर्मणां श्रमनुदम्—driving away the fatigue, requi-
 ting the labour of the dutiful—for he gave them wealth
 and thus they obtained the fruit of their toil,—for it is well
 said by our poet in the कुमार० V.86 क्लेशः फलेन हि पुनर्नवतां विधत्ते ।

4—5. The construction is simple. सपत्नजः—Born of
 the enemy—caused by an adversary सपत्न. The word is very
 probably derived from सपत्नी a co-wife ; co-wives, generally
 hate one another and hence are enemies—so the masculine
 form सपत्न came to have that sense.

श्रेयम् अपुण्यम्—gained in glory, continued to prosper ; the
 last line should be construed thus तथैव अहीनपराक्रमं तम् इनम्

6. Construe:—नराधिपः समतया वसुवृष्टिविसर्जनैः असतां च नियमनात् सवरुणौ यमपुण्यजनेश्वरौ, अनुययौ; रुचा अरुणाग्रसरम् (अनुययौ) ।

He was as impartial as the lord of Death (यम), as liberal as Kubera, the lord of the पुण्यजनस i. e. यक्षs, and as just as वरुण who chastises the wicked and upholds the moral order of the universe ; while in splendour he resembled the sun (अरुणाग्रसरम्). अरुणः अग्रसरः यस्य—who is preceded by अरुण, whose charioteer is अरुण. Cf. आविष्कृतारुणपुरःसर एकतोऽर्कः । शाकुन्तल IV. 1 The verse is extremely faulty—for नियमनात् does not correspond with विसर्जनैः समतया and रुचा which are तृतीयान्तः; this is प्रक्रममङ्ग. Similarly the यथासंख्य connexion between समतया, विसर्जनैः and नियमनात् with यम, पुण्यजनेश्वर and वरुण is rather difficult to establish as यम and पुण्यजनेश्वर are compounded and सवरुणौ made an epithet thereof, whereas all the three should have been detached and independent.

7. मगयाभिरतिः—मृगयायाम् अभिरतिः । Passion for hunting. दुरोदरम्—Gambling. शशिप्रतिमामरण मधु—this suggests lofty moon-lit terraces where wine-bowls were freely handed round. We have the same idea in कान्यप्रकाश—स्वच्छात्मतागुणसमुल्लसितेन्दुबिम्बं बिम्बप्रभाधरमकृत्रिमगन्धद्वयम् । यूनामतीव पिबतां रजनीषु चात्र तृष्णां जहार मधु नाननमङ्गनानाम् ॥ In this stanza the poet describes how the king scrupulously avoided the four vices that lead a man astray (पानमत्ताः etc. cited by मल्लिनाथ).

8. प्रमक्त्यपि—प्र+भू—to have power over ; though Indra had power over him, though he was his lord, yet he did not flatter him. गरुडान्तरम् adverbial. वाक्पारुष्य also is mentioned by मनु as a great defect; Cf. दण्डस्य पातनं चैव वाक्पारुष्यार्थदूषणे । क्रोधजेपि गणे विद्यात्कष्टमेकं त्रिकं सदा ॥ मनु०

9. रघूद्वहः—रघूनाम् उद्वहः (नायकः) । प्रतिगर्जताम्—प्रतिगर्ज् To rival, to oppose—as in न जातु शक्तिरिन्दोस्ते मुखेन प्रतिगर्जितुम् । काव्यादर्श

10. अधिज्यशरासनः—अधिज्यं शरासनं यस्य सः । शरासन is the bow, thus derived शराः अस्थन्ते अनेन । उदधिनेमिम्—उदधिः नेमिः यस्याः ताम्—नेमि is the felly or outer rim of a wheel. The idea that his army was merely an appendage is already given by the poet earlier in the रघु० I. 19 सेना परिच्छदस्तस्य द्वयमेवार्थसाधनम् etc.

11. Construe:—धनुर्भूतः नरवाहनसपदः अर्वाणि वरुथिना एकरथेन जितवतः तस्य घनरवाः अर्णवाः किल विजयदुन्दुभितां ययुः ॥

वरुथिना-वरुथ is a side-guard which protects the wheels of a chariot ; vide मल्लिनाथ. नरवाहन is an epithet of कुवेर whose vehicle is drawn by नरस that are a class of spirits. Some read the following additional stanza before verse. 11. जघननिर्विषयीकृतमेखलाननुचिताश्रुविलुप्तविशेषकान् । स रिपुदारगणानकरोद्भला-
दनलकानलकाधिपविक्रमः ॥ As this is not commented on by मल्लिनाथ and as the यमक—नलकानलका is met with in stanza 14—this may be rejected as spurious.

12. Construe:—पुरदरः शतकोटिना कुलिशेन शिखरिणा शमितपक्ष-
बलः । नवतामरसः स शरवृष्टिमुच्चा स्वनवता धनुषा द्विपां (शमितपक्षबलः) ।

शमितपक्षबलः—The expression contains a pun—पक्षबल mean-
ing “The strength of wings” and “पक्ष (allies) and बल army.” The well known legend of Indra’s destroying the wings of mountains (शिखरिणाम्) with his thunderbolt (कुलि-
शेन) is referred to. Cf. पर्वतपक्षशतनम् as an epithet of Indra रघु० III. 42. The stanza is read a bit differently by some—
स्फुरितकोटिसहस्रमरीचिना समचिनोत् कुलिशेन हरिर्यशः । स धनुषा बहुसायक-
वर्षिणा स्वनवता नवतामरसाननः ॥

13. नखरागसमृद्धिभिः—नखरागेण समृद्धिभिः संपादितद्धिभिः । goes with रत्नमरीचिभिः—the rays form the jewels in the diadems were enriched by the bright lustre of his nails—they bowed down before him, so that the rays from their jewelled diadems mingled with the rays from his bright nails. शतमख

as also शतक्रतु are epithets of frequent occurrence for Indra whose place is won by any one performing a hundred sacrifices.

14. सचिवकारित etc. The widows could not come into the presence of the conqueror and hence offered him homage through their infant sons that were led by their ministers into his presence, and made by them to fold their hands in supplication before him. अनलकान्-अलकसंस्कारशून्यान्—which is better than to suppose that this refers to tonsure of widows. अलकानवमाम्—अलकायाः अनवमाम् । न अवमाम् (Inferior) अनवमाम् ।

15. Construe :—मण्डलनाभितां च उपगतोऽपि अनुदितान्यसिता-
तपवारणः अनलसोमसनद्युतिः सः श्रियं रन्ध्रचलाम् अवेक्ष्य अनलसः अभूत् ।

मण्डलनाभितां—Central position—the very hub of the circle (मण्डल) of kings—who are described by कामन्दक in the verses cited by मल्लिनाथ; the विजिगीषु (conquering monarch) in this conception of the राजमण्डल occupies a central position among the kings between whom he maintains a sort of a balance of power. अनुदितान्य etc. a सितातप is the symbol of royal office. Cf. नृपतिककुदं दत्त्वा यूने सितातपवारणम् । रघु० III. 70. Now this privilege exclusively belonged to दशरथ—Cf. एकातपत्रमवनेश्च तथा प्रभुत्वम् । विक्रमोर्वशीय III. 19. रन्ध्रचलाम्—fickle when there are loopholes—when one has defects; the first half of the second line is read variantly thus अजितमस्ति नृपास्पदमित्यभूत् etc. the king's position is never mastered or conquered—one can never lie secure in the belief that one is absolutely safe, for a king's position is never secure and has therefore to be very carefully guarded.

16. आत्मभवम्—आत्मनः भवः यस्य तम्—self-born. अर्थिषु अलाघवम्-
लघुत्वहीनम्-अपराह मुखम् ।—who was liberal, never turned away

from his supplicants. The stanza is to be taken as an interrogative sentence.

17. Construe :—मगधकोसलकेकयशासिनां पतिदेवताः दुहितरः
अहितरोपितमार्गणं तं शिखरिणाम् (दुहितरः) आपगाः सागरम् इव पतिम्
अलभन्त ।

आपगाः are rivers—see मल्लिनाथ for the different ways in which the word is derived. अहित etc. अहितेषु रोपिताः मार्गणा येन सः । who had levelled his arrows against his enemies. The ocean is often poetically described as the husband of the rivers. Cf. कावेरीं सरितां पत्युः शङ्कनीयाम् इवाकरोत्—रघु० IV. 45.

18. Construe :—अरिहयोगविचक्षणः असौ तिसृभिः प्रियतमभिः
तिसृभिः एव शक्तिभिः सह प्रजाः विनिनीषुः भुवमुपगतः हरिहयः इव बभौ ।

अरिहयोग etc. अरीन् धनन्ति इति अरिहयः योगाः तेषु विचक्षणः । according to पाणिनि III. 2. 87. ब्रह्मभ्रूणवृत्रेषु क्विप्—हन् takes the affix क्विप् in the sense of the past tense when preceded by ब्रह्मन्, भ्रूण and वृत्र; but as मल्लिनाथ observes the rule is not absolute but प्रायिक, so that it may be used in the sense of the present also, as in मधुहा-अरिहा. योगः-उपायः । The three शक्तis are already explained ; vide notes on VII. 19, हरिहयः is an epithet of Indra, whose horses are हरि bay-coloured: हरी हयौ यस्य सः । विनिनीषुः—Dcsiderative noun from वि + नि—विनेतुम् इच्छुः । To guide; to govern the subjects.

19. संयुगमूर्ध्नि—the same as रणशिरसि—In the van of the battle. Mark the construction सुरवधूः (accusative pl.) स्वभुजवीर्यम् अगापयत् । Cf.—जयोदाहरणं बाहवोः गापयामास किन्नरान् ॥ रघु० IV. 78, where also गापयामास governs two accusatives.

20. Construe :—ऋनुषु विसर्जितमौलिना भुजसमाहृतदिग्बभूव
वित्तमसा तेन तमसासरयूतटाः कनकयूपसमुच्छ्रयशोभिनाः कृताः ।

भुजसमाहृत etc. भुजाभ्यां समाहृतं दिशां वसु येन सः Cf. भुजार्जितानां च दिगन्तसंपदाम् ॥ रघु० III. 10.

समुच्छ्रय—is erection. वित्तमसा—विगतं तमः यस्मात् तेन । तमो-
गुणरहितेन—who was pure, and hence competent to perform

the sacrifice ; clear-minded or rather pure-minded. तमसा the river that empties itself into the Ganges below प्रतिष्ठान् ।

21. Daśaratha initiated for the sacrifice; looked like the Lord himself (ईश्वर); for the यजमान is one of the eight forms in which lord Śiva becomes manifest to us on the earth. Cf. या च होत्री. शाकुन्तल. I. 1.

मृगशृङ्ग etc. मृगशृङ्गं परिग्रहः यस्याः ताम् (तनुम्) Because it is prescribed that the horn of the deer is to be used for scratching the body. असमभासम्—असमाः मासः यथा यस्मिन् कर्मणि तथा—ईश्वरः...तनुम् अधिवसन् असमभासम् (ताम्) अभासयत् the lord dwelling in the body thus described—made it shine with an unequalled splendour.

22. सुरसमाज etc. सुराणां समाजे यत् समाक्रमणं तत्र उचितः । उचितः fit, or accustomed to (move among the Gods) वनमुचे-चनं (नीरं) मुञ्चति तस्मै । Who lets loose water. नमुचेः अरये—Indra, the slayer of the demon नमुचि.

23. एकरथेन—अद्वितीयरथेन—One who was not required to change his chariot as no enemy could break it; एकरथः may be taken to mean a matchless hero, unequalled hero—but understanding रथ by लक्षणा to mean रथिन् a hero using a chariot.

24. Construe :—अथ यमकुबेरजलेश्वरवज्रिणां समधुरम् अञ्चित-विक्रमम् एकतराधिपं तं सेवितुम् इव मधुः नवैः कुसुमैः समाववृते ।

जलेश्वर The lord of waters is वरुण. समधुरम्—समा धूः यस्य सः समधुरः तम् । धुर् becomes धुर at the end of the compound. अञ्चितविक्रमम्—अञ्चितः विक्रमः यस्य—whose might was adored. The word occurs in रघु० II. 18. उभावलङ्कृतुरञ्जिताभ्यां तपोवनावृत्तिपथं गताभ्याम् । also. कुमार. 1. 34. गतेषु लीलाञ्चितविक्रमेषु । Here is a lovely conceit. The fresh blossoms of Spring are a present from him to the king; for a king is not to be approached empty-handed रिक्तहस्तेन नोपेयाद्राजानं देवतां गुरुम् ॥

25. The quarter presided over by कुबेर is the North; it is about the 21st of March that the Sun begins his northerly course, which is the time, when spring commences. रथयुजा—सारथिना, रथयुक् charioteer. The Sun's apparent movement lies in the North and not South where the Malaya mountain is situated. The idea is found in कुमार III. 25. कुबेरगुप्तां दिशमुष्णरश्मौ गन्तुं प्रवृत्ते समयं विलङ्घ्य । दिग्दक्षिणा गन्धर्वहं मुखेन व्यलीकनिःश्वासमिवोत्ससर्ज ॥

An additinal stanza is given by some commentators just before the stanza—

हिमविवर्णितचन्दनपल्लवं विरह्यन्मलयाद्रिमुदङ्मुखः ।

विहगयोः कृपयेव शनैर्ययौ रविरह्विरहध्रुवभेदयोः ॥

26—28 तदनु as मल्लिनाथ points out, this is to be taken as कर्मप्रवचनीय—and not as a पठ्यतत्पुरुष, as the compound is prohibited by पाणिनि II. 1. 11. पूरणगुण etc. According to some commentators, the following additional stanza is to be read after this:—सुरभिसंगमजं वनमालया नवपलाशमवार्धत भङ्गुरम् । रमणदत्तमिवार्द्रनखक्षतं प्रमदया मदयापितलज्जया ॥

नयगुणोपचिताम्—either नयः एव गुणः नयगुणः or नयेन Statesmanship, Kingcraft) गुणैश्च शौर्यादिभिः उपचिताम् । सदुपकारफलाम्-सताम् उपकारः फलं यस्याः ताम् । आर्तवम्-ऋतुरस्य प्राप्तः-ऋतोरण् । पाणिनि V. I. 105. The अशोक flower is one of the five arrows of the god of love. Cf. अरविन्दमशोकं च चूतं च नवमल्लिका । नीलोत्पलं च पञ्चैते पञ्चवाणस्य सायकाः ॥ Not only the flowers but even the tender leaves excited love in the heart.

29. पत्रविशेषकाः The ornamental paintings drawn on the cheeks, breasts etc. of a woman's body. The कुरवक flowers are often compared to such paintings with their variety of colours—Cf. प्रत्याख्यातविशेषकं कुरवकं श्यामावदातारुणम् । मालविका ० III. 5.

30. सुवदनावदनासव etc.—शोभनं वदनं यस्याः सा तस्या वदनस्य आसवेव संभृतः । The reference is to the belief that वृक्ष बlos-

soms when its longing (दोहद) for wine from leauteous lips is fulfilled. Cf. विकसति बकुलः सीधुगण्डवसेकात् The following additional stanza is given by some commentators:—दशन-चन्द्रिकया व्यवभासित हसितमासवगन्धि मधोरिव । तिलकपुष्पमसेव्यत षट्-पदैः शुचिरसं चिरसञ्चितमीप्सुभिः ॥ After this some read the following verse गमयितुं प्रभुरेव सुखेन मां न महतीं वत पान्यवधूजनः । इति दयात इवामवदायता न रजनी रजनीशवती मयी ॥

31. किंशुके किंशुक is the same as पलाश. शिशिरापगमश्रिया-शिशिरस्य अपगमः तस्य या श्रीः तया—the beauty of the passing away i. e. close or end of winter—i. e. the beauty of spring. मदयापित etc. मदेन यापिता लज्जा यस्याः सा । The red buds of the Palāśa appear like the nail-marks left on the bodies of lovers in love-dalliance; usually such marks are left by a lover on the person of his beloved; but here it is the woman that leaves them on the person of her lover; for this idea cf. कुमार III. 29. बालेन्दु-वक्राण्यविकाशभावाद् वभी पलाशान्यतिलोहितानि । सद्यो वसन्तेन समागतानि नञ्क्षतानीव वनस्थलीनाम् ॥

32. व्रणगुह etc. व्रणैः गुरुभिः प्रमदानाम् अघरैः दुःसहम् । The lower lips of women were swollen by दन्तक्षत which are so often referred to in Sanskrit poetry (cf दन्तक्षतं कपोले वध्वाः वेदना सपत्नीनाम् ।) and in works on erotics (कामशास्त्र). जघननिर्दिषयी etc. The girdles were generally studded with gems, and as in winter they would be very cold to touch, they were put away by ladies. Some commentators give the following verse after this:—

परभृता मदनक्षतचेतसां प्रियसखी लघुवागिव योषिताम् ।

प्रियतनानकरोत् कलहान्तरे मृदुरदादुरदापसमागमान् ॥

33. अभिनयान्-acting; सहकारलता—here the poet means a tender mango-tree—as a mango-creeper is non-existent.

कलिकामाजितामीषि—कालि. ध्व. कामरूपं कालिकाजौ (Hatred and Passion)

तौ जयन्ति तेषाम् The mango is here compared to a dancing-girl (अत्र चूलतायाः नर्तकीसमाधिरभिधीयते ।)

34. अन्यभृतामिः—The cuckoo is supposed to lay her eggs in the nest of a crow and get them hatched by it, and hence called अन्यभृता, परभृता, परपुष्टा etc. Cf. शाकुन्तल V. 22 प्रागन्तरिच्छगमनात्स्वमपत्यजातमन्यैर्द्विजैः परभृतः खलु पोषयन्ति ॥ प्रविरलाः and मिताः—the words of newly-married brides, who are so coy, and simple, (सुन्ध) are naturally few (मिताः) and broken or sparse (प्रविरलाः); or the two epithets may be taken with कथाः and गिरः separately, as मल्लिनाथ does. सुरभिगन्धिषु-सुरभिः गन्धः यासां तासु । Mark that गन्ध becomes गन्धि at the end of the compound according to गन्धस्येदुत्पत्तिसुरभिभ्यः । पा. V. 4. 135. गन्ध becomes गन्धि when compounded with उद्, पूति, सु and सुरभि. शुश्रुविरे Perf. Pass. III person pl. of श्र.

35. A beautiful fancy. The creepers on garden skirts are dancing girls that keep time to music, with किसलय (tender-buds) for hands. सलयैः-साभिनयैः according to मल्लिनाथ; better "keeping time to music by the beating of hands." गीतवाद्यपादादिन्यासानां क्रियाकालयोः साम्यं लयः इत्युच्यते । The hum of bees is the song these creepers sing, while the flowers gleam like the teeth of the dancers, when they open their mouths.

36. ललितविभ्रम etc. ललितः विभ्रमः तस्य बन्धः तस्मिन् विचक्षणम् । that was skilful or apt to give them charming graces. मधुं पतिषु रसखण्डनवर्जितं निर्विविशुः । the locative पतिषु is rather difficult to construe. Dinakara explains रसस्य खण्डनं भङ्गः तद्रहितं यथा स्यात् तथा रमणेषु निर्विविशुः । भर्तृवदनस्थं मधुं पिबन्ति स्मेत्यर्थः । Mallinātha takes it with रसखण्डनवर्जितम् without interruption to their love towards their husbands; that did not foster strife with them. निर्विविशुः enjoyed—Cf. ज्योत्स्नावती निर्विशति

प्रदोषान् ॥ Between 35 and 36 चारित्रवर्षन and others read three additional stanzas, which are rejected by मल्लिनाथ.

37. Here is a simile which is based upon what is called the विम्बप्रतिविम्बभाव—for there is correspondence between गृहदीर्घिकाः and स्त्रियः, विकचतामरसाः and स्मितचारुतराननाः and मदकलोदकलोलविहंगमाः and श्लथशिञ्जितमेखलाः. As for the last we have the famous simile in विक्रमोवशीय-क्षमितविहंग-श्रेणिरशना—IV 28 or मेघदूत 28 वीचिक्षोभस्तनितविहंगश्रेणिकाञ्चीगुणायः । The मेखलाs are श्लथ loose, because only then would they make a loud tinkling sound. मदकल०—मदकलाः—उदके लोलाः (चञ्चलाः) च विहंगमाः यासु ताः ।

38. मधुखण्डिता—The fact that the night becomes short in spring, is poetically represented by saying that Spring repulsed her; and hence like a woman who is balked of the pleasure of union with her lover (इष्टसमागमम् अनितया) she became pale. अनितया—न + इता = अनिता तथा अप्राप्तया. खण्डिता is a type of नायिका defined in the साहित्यदर्पण thus:—पार्श्वमेति प्रियो यस्याः अन्यसंभोगचिह्नितः । सा खण्डितेति कथिता धीरैरीर्ष्यान्विता ॥

39. अपनुषारतया—अपगतः तुषारः (frost) यस्य सः अपनुषारः तस्य भावः तथा । सुरत etc.—सुरतसंगस्य परिश्रमं नोदयन्ति इति तैः । मकरोजित etc.—मकरेण ऊर्जितं वेतनं यस्य सः । The god of love whose banner is emblazoned (ऊर्जितम्) by a fish or dolphin.

40. हुतहुताशन etc. हुतः यः हुताशनः तस्य दीप्तिः इव दीप्तिः यस्य तन् । दलकेसर० दलेषु च केसरेषु च पेशलम् (tender). This flower, which glows red like a blazing fire is according to मल्लिनाथ the कर्णिकार flower.

41. The Tilaka tree did heighten the charm of the forest-glades, like the tilaka mark of a woman; the latter is dark with musk, while the tree is dark with bees. Cf. for a similar idea मालविका० III. 5. आक्रान्ता तिलकक्रियापि तिलकः

लग्नद्विरेफाञ्जनैः । also कुमार० III. ३०. लग्नद्विरेफाञ्जनभक्तिचित्रं मुखे मधुश्रीस्तिलकं प्रकाश्य । etc. न खलु न शोभयति—the two negatives make an emphatic assertion—शोभयत्येव ।

42. The Navamallikā here is identified with a beautiful lady who ensnares the hearts of others by her smile that plays about her sprout-like lips which bear the sweet fragrance of wine (मधु). कुसुमसंभृतया—the glow of smile was given (संभृत) to the creeper by her flowers.

43. अरुणरागं—The word निषेधिभिः along with a large variety of other words conveys the idea of similarity; मल्लिनाथ. The custom of wearing red garments in spring is referred to by our poet in ऋतुसंहार VI. 4. 19. कुसुमरागारुणितैर्दुर्कलः ।; रवतांशुका नववधूरिव भाति रम्या । as also in कुमार III. 54. वासो वसाना तरुणार्कगौरम् ॥ श्रवणलब्धपदः—श्रवणेषु लब्धं पदं यैः तैः ।

44-45. उपेयुषी—Nom. Sing. fem. of the Perf. part. of उप + इ. अलकजालकं—जालक is explained as an ornament of pearls. So the मञ्जरी resembled the जालक, the कण the pearls, and the swarms of bees the hair. मुखचूर्णम् a fragrant powder for the face.

46. नवदोलम् ऋतुरसवम्—The Spring-festival; swings were provided at such festivals. This festival is described with great gusto and in richness of details in the first Act of रत्नावली. जलताम्—जडताम् for the purposes of a यमक, श्लेष and other varieties of चित्रकाव्य, व, and व, and ल and ड are not distinct. यमकश्लेषचित्रेषु वययोर्दलयोर्न मित् ॥

The ladies were sitting on the same swings with their husbands, and could use the swings with great skill; but pretending that they were not able to hold the ropes, now released their hold that they might clasp their lovers' necks with impunity.

47. मानम्—Anger caused by ईर्ष्या (jealousy)—vide मल्लिनाथ. वत is an expletive which is used for calling attention (आमन्त्रणे). चतुरम् उपभोगक्षमम् । Cf. for the idea यौवन-मनिवर्ति यातं तु ॥ काव्यप्रकाश 462. स्मरमते निवेदिते—Locative Absolute. When the opinion (मत) of the god of love was conveyed to them through the cuckoo's notes. For the idea cf. कुमार III. 32. चूताङ्कुरास्वादकषायकण्ठः पुंस्कोकिलो यन्मधुरं चुक्कज । मनस्विनीमानविधातदक्षं तदेव जातं वचनं स्मरस्य ॥

48. यथासुखम्—To his heart's content, to fulness, मधुमथ—the slayer of the demon मधु i.e. विष्णु also called मधुसूदन ॥

49. तदङ्कितं—तेषां चललक्ष्याणाम् इङ्कितस्य बोधने । the poet has already said how neither love of chase nor gambling etc. led दशरथ astray. So the poet now gives this stanza in order to justify Daśaratha's taking to hunting; the same defence of hunting is given in शाकुन्तल II.5 मेदच्छेदकृशोदरं लघु भवत्युत्थानयोग्यं वपुः etc.

50. नृसविता—ना सविता इव—or नृषु सविता. सवितानमिव may be read as one word, in which case it means "As if possessed of a canopy"—or स वितानमिव—which means "As if non-existent i.e. obscured the sky." We have the word वितानं used elsewhere in a similar sense—रघु VI. 86 प्रमुदितवरपक्षमेकतस्तद्वद्वितितपतिमण्डलमन्यतो वितानम् ॥ where वितानम् is explained as शून्यम्.

51. वनमालया—पत्रपुष्पमयी माला वनमाला प्रकीर्तिता (quoted by चारित्रवर्धन). Cf. लताप्रतानोद्ग्रथितैः स केशैरधिच्यधन्वा विचचार दावम् । रघु II. 8. तनुच्छदः—तनुच्छादते असौ—An armour. The colour of his armour resembled that of the leaves of trees so that his presence may not startle the beasts who would not notice him.

52-53. The sylvan deities are spoken of as assuming the form of creepers, with the glancing bees for eyes.

श्वगणिवागुरिकैः शुनां गणः श्वगणः स यस्मिन् अस्ति इति श्वगणिनः, वागुरया चरन्ति ते वागुरिकाः तैः । श्वगणिन् One who keeps a pack of hounds—वागुरिक One who carries net (वागुरा) for catching deer; deer-catcher. व्यपगतानलदस्य This was done for the safety of the king—vide the passage from कामन्दक cited by मल्लिनाथ.

54. The king is compared to the month of भाद्रपद (नभस्य) his bow to the rain-bow (त्रिदशायुध), and its string to lightning. (त्रिदश is really speaking gods though here a particular god viz. इन्द्र is meant. त्रिदश is dissolved variantly thus: तृतीया (यौवनाख्या) दशा यस्य सः or त्रिरावृत्ता दश; whose number is thirty which is the number of the gods as given in certain passages of the R̥gveda—though the usual number is thirty-three (त्रयस्त्रिंशत्).

55. Construe :—स्तनप्रणयिभिः एणशावैः मुहुः व्याहन्यमान-हरिणोगमनं कुशगर्भमुखं तदप्रसरगवितकृष्णसारं मृगाणां यूथं तस्य पुरस्तात् आदिबभूव ।

स्तनप्रणयिभिः स्तनेषु प्रणयः येषां तैः । व्याहन्यमानं हरिणानां गमनं यस्मिन् तत् । The fleeing does were hampered in their flight by their fawns that were desirous of sucking their teats. For the idea cf. अस्यान्तिकमायान्ती शिशुना स्तनपायिना नृगी रुद्धा । विक्रमो० IV. 32.

56. Construe:—जवनवाजिगतेन तूणीमुखोद्धृतशरेण राज्ञा प्रार्थितं विशीर्णपङ्क्ति तत् आर्द्रः आकुलदृष्टिपातैः वातेरितोत्पलदलप्रकरैः इव वनं द्यामीचक्रार ।

प्रार्थितम्—Attacked जवनवाजिगतेन—जवन is formed from जु (गतौ) by जुचङ्क्रम्य etc. पा० III. 2. 150; swift. वातेरित etc. वातेन ईरितानि उत्पलानां दलानि तेषां प्रकरैः इव ।

As the startled deer, their ranks broken, fled about, casting their big dark eyes in all directions, it appeared as if the petals of blue lotuses were flung about, making the forest dark.

57. Construe:—लक्ष्यीकृतस्य हरिणस्य सहचरीं देहं व्यवधाय स्थितां प्रेक्ष्य हरिप्रभावः सः कामितया कृपामृदुमनाः धन्वी आकर्णकृष्टम् अपि बाणं प्रतिमंजहार। हरिप्रभावः—Powerful as हरि—Indra, Viṣṇu आकर्णकृष्टम्—कर्णपर्यन्तम् आकर्णकृष्टम्—when the arrow is drawn up to the ear, it is very difficult to withdraw it and only a skilful archer can do so.

58. Construe:—अपरेषु अपि मृगेषु शरान् मुमुक्षोः त्रासातिमात्र-चतुलैः सुनेत्रैः प्रौढप्रियानयनविभ्रमचेष्टितानि स्मरतः तस्य निविडः अपि मुष्टिः कर्णान्तम् एतय विभिदे।

In place of स्मरतः we have another reading स्मरयत्यु which then will go with मृगेषु in the first line. प्रौढप्रिया—A grown up woman who is no longer nervous in the presence of her lord.

59. Construe:—सपदि पल्लवपङ्कमध्यात् उत्तस्थुषः द्रुतवराहकुलस्य मुस्तःप्ररोहकवलावयवानुकीर्णम् आयताभिः आर्द्रपदपङ्क्तिभिः मार्गं सः जग्राह।

This is a characteristic description of the boars who are so fond of mud and of मुस्ता grass, which they scattered all the way, as they ran in fright. Cp. for the idea शाकुन्तल I. 7. दभैरर्धावलीढैः श्रमविवृतमुखभ्रंशिभिः कीर्णवर्मा। The fondness of the boars for मुस्ता is referred to in शाकुन्तल II. 6. विश्रब्धं क्रियतां वराहततिभिः मुस्ताक्षतिः पल्लवे।

60. Construe:—उद्धृतसटाः वराहाः वाहनात् ईषत् अवनतोत्तरकायं विध्यन्तं तं प्रतिहन्तुम् ईषुः। जघनाश्रयेषु वृक्षेषु सहसा अस्य इषुभिः विद्धम् आत्मानं न विविदुः।

The boars desiring to attack him prepared for a pounce by resting their buttocks on the stem of a tree; but before they realised what had happened, the king pierced them with arrows that pinned them to the trees.

61. Construe—अभिघातरभसस्य वन्यस्य महिषस्य नेत्रविचरे तेन विद्वृष्य मुक्तः पत्नी विग्रहं निर्भिद्य अशोणितलिलपुङ्खलः तं प्रथमं पातयामास.

पश्यत् (वदयं) पश्यत्।

पत्री—पत्र णि सन्ति अस्थ इति पत्रिन्—*an arrow*. अशोणित-
लिप्तपुङ्खः—शोणितलिप्तः न भवति इति अशोणितलिप्त एतादक् पुङ्खः
यस्य सः । The arrow entered the eye-socket and pierced
through clean out of the body, so swiftly that its fea-
thery part was not smeared with blood. तं पातयां प्रथमम्
आस—this is an archaic construction. We expect पातयामास
Periphrastic Perfect of पत् causal. Vide मल्लिनाथ. We have
similar constructions in Kālidāsa elsewhere:—Cf. प्रभ्रंशयां यो
नहुषं चकार । रघु० XIII. 36; संयोऽयां विधिवदास रघु० XIV. 86.

62. Construe:—नृपतिः निशितैः क्षुरप्रैः खड्गान् प्रायः विपाणपरि-
मोक्षलघूत्तमाङ्गान् चकार । दृप्तविनयाविकृतः सः परेषाम् अत्युच्छ्रितं गृह्णं न
ममृषे न तु दीर्घमायुः ।

क्षुरप्र a kind of arrow. परिमोक्ष—etc. the reading परिमोक्षलघू०
etc. (परिमोष “Stealing”) suggests that he removed their horns
before they were aware of the fact. There is a pun on the
word शृङ्ग ‘Horn’ “Supremacy, pretension.” दृप्तविनय etc.
दृप्तानां विनये अधिकृतः Charged with the duty of checking,
restraining the haughty, the wicked.

63. Construe:—अभीः वायुरुणान् फुल्लासनाग्रविटपान् इव गुहाग्नयः
अभिमुखोत्पतितान् शिक्षाविशेषलघुहस्ततया निमेषात् गरपुरितवक्त्ररन्ध्रान्
व्याघ्रान् तूणीचकार ।

अभीः—अविद्यमाना भीः यस्य सः । Fearless. शिक्षाविशेष etc.
शिक्षायाः विशेषः तेन लघुहस्तता तया—Long or intense, careful practice
had given him such deftness of hand (लघुहस्तता) that like
एकलव्य—a pupil of द्रोणाचार्य in the महाभारत—he could shoot
arrows rapidly in such large numbers that they filled the
gaping jaws of lions: For लघुहस्त cf. रघु० V. 45. संहारविद्धेलघु-
क्रियेण हस्तेन etc. The tigers “burning bright” with their
yellow skins are appropriately compared to the fore-
branches (sprouts) of the असन tree covered with yellow

64. Construe:—कुञ्जलीनान् सिहान् जिघासुः निर्घातोयैः ज्यानि-
घोषैः क्षोभयामास । नूनं तेषां वीर्योदये मृगेषु राजशब्दे अग्निसूयापरः अभूत् ।

निर्घातोयैः—निर्घात is the loud noise that is produced by the
conflicting of winds in the sky; the sound of violent
winds or hurricane. वीर्योदये—वीर्येण उदये—Lofty on account of
valour. Cf. नाभिषेको न संस्कारः सिंहस्य क्रियते वने । विक्रमोजितसत्त्वस्य
स्वयनेन मृगेन्द्रता ॥ मल्लिनाथ notices the reading मृगाणां in place
of मृगेषु.

65. It was commonly believed that elephants have
pearls in their temples; so that when these were rent by
lions with their claws, some of the pearls got stuck in their
claws. Cf. कुमार. I. 6. विदन्ति मार्गं नखरन्ध्रमुक्तैर्भुक्ताफलैः केसरिणां
किराताः ॥ रणकृतकर्मणाम् The elephants had helped the king in
his battles and thus laid him under deep obligation. By
killing the lions who are such fierce enemies of the elephants,
the king returned the obligation.

66. Construe:—अवचित् चमरान् परितः प्रवर्तिताश्वः आकर्णविकृष्ट-
मल्लद्वयी नृपतीन् इव तान् सितबालव्यजनैः वियोज्य सद्यः शान्तिं जगाम ।

परितः round; here towards, in the direction of; governs
the accusative. आकर्णविकृष्ट etc. कर्णस्य पर्यन्तं यथा तथा आकर्णं
विकृष्टाः मल्लाः (crescent-tipped arrows) तान् वर्षतीति। सितबालव्यजनैः
—सिताः च ते बालाश्च ते व्यजनानि इव तैः Camara deer possesses a
white bushy tail, (सितबाल) out of which the व्यजनस, the
camaras, insignia of royalty, are made. These tails are
their glory, their proud possession; so the king humbled
their pride by removing these tails, even as he deprived
other kings of their camaras. For the tails as insignia of
royal office, cp. the beautiful idea from कुमार० I. 13. लाङ्गूल-
विक्षेपविसर्पिशोभैरितस्ततश्चन्द्रमरीचिगौरैः । यस्यार्थयुक्तं गिरिराजशब्दं कुर्वन्ति
बालव्यजनैश्चमरैः ॥

67. The figure of speech is स्मरणम्, the rich-hued
plumage of the peacocks reminded the king of the lovely
tresses of his beloved intertwined with bright flowers. For

the resemblance of the hair and the peacock's tail, cf. विक्रमो. IV. रतिविगलितबन्धे केशहस्ते सुकेश्याः सति कुसुमसनाथे किं करोत्येष बर्हिः॥ केशपाशो—पाश here signifies not merely abundance (कलाप) but प्राशस्त्य excellence or beauty. Mark पाशः पञ्चश्च हस्तश्च कलापार्थाः कचात्परे ।

68. सतुषार etc. तुषारश्चासौ शीकरः तेन सहितः—or तुषारस्य शीकरेण सहितः—dew-drop-laden. तुषार is dew or frost. For the idea cp. रघु० XIII. 20. आकाशवायुर्दिनयौवनोत्थान् आचामति स्वेदलवान् मुखे ते ॥

69. Construe:—चतुरा कामिनी इव मृगया इति आत्मनः विस्मृतान्धकरणीयं सचिवावलम्बितधुरम् अनुबन्धसेवया परिवृद्धरागं धराधिपं जहार ।

अनुबन्धसेवया—By constant devotion, or enjoyment, vide मल्लिनाथ for apt quotation from मनु. II. 94. The metre is मञ्जुभाषिणी—सजसा जगौ च यदि मञ्जुभाषिणी ।

70. असमेतपरिच्छदः—असमेतः परिच्छदः यस्य सः—whose retinue was not with him; showing the king's fearless nature and love of adventure. ज्वलितमङ्गौषधि etc. the idea is often repeated in Kālidāsa. Cf. कुमार. I 10. भवन्ति यत्रौषधयो रजन्यामतैलपूराः सुरतप्रदीपाः ॥ vide notes on VII. 24.

71-73. In his palace were heard the यामतूर्य's or drums that announced the hour; here the flapping of ears served the purpose; while for the songs of bards such as those at the end of canto V he heard the sweet warblings of birds. शूरोः गृहीतवर्त्म (शूरोः) गृहीतं वर्त्म येन सः— which is a सापेक्षसमास being the equivalent of गृहीतरुखवर्त्म. तपस्विगाढाम्—thickly crowded by ascetics. द्विरदबंहितराङ्गी—Thinking it to be the trumpeting (बंहित) of an elephant (द्विरद—द्वौ रदौ यस्य).

74. Construe:—यत् नृपतेः प्रतिषिद्धम् एव तत् पङ्क्तिरयः विलङ्घ्य

कृतवान् । रजोनिमीलिताः श्रुतवन्तः अपि हि अपथे पदम् अर्पयन्ति । पंक्ति-
रथः—दशरथः, पंक्ति meaning दश.

विलङ्घ्य transgressing the rule शास्त्रं which is understood.
रजोनिमीलिताः—रजसा निमीलिताः—Covered up by रजोगुण—dark
passion. अपथे—न पन्थाः—अपथम् । पथो विभाषा V. 4. 72; so that we
get either अपन्थाः or अपथम्.

75. Construe:—हा तातेति क्रन्दितमाकर्ण्य विषण्णः सः तस्य वेतस-
गूढं प्रभवम् अन्विष्यन् शल्यप्रोतं सकुम्भं मुनिपुत्रं प्रेक्ष्य क्षितिपः अपि तापात्
अन्तःशल्यः इव आसीत् ।

While the sage's son was really pierced by a dart,
the king too for grief felt that his heart was pierced by a
shaft.

76. Construe:—प्रथितान्वयेन तेन तुरगाद् अवतीर्य पृष्ठान्वयः
जलकुम्भनिषण्णदेहः सः स्वलङ्घिः अक्षरपदैः आत्मानं द्विजेतरतपस्त्रिसुतं
कथयाम्भूव ।

अक्षरपदैः—अक्षरप्रायैः पदैः—in syllables, because he could
speak with great difficulty. द्विजेतर etc. vide the commentary
for the caste of the sage's son. द्विज—द्विः जातः the first three
castes—who are said to be twice-born because the संस्कारs
such as उपनयन and others are believed to mark their second
birth. Cf. जन्मना जायते शुद्रः संस्कारैर्द्विज उच्यते ।

77. Construe:—तच्चोदितः च नृपतिः अनुद्धृतशल्यमेव तम् अवसन्न-
दृशोः पित्रोः सकाशं निनाय । तथागतं तम् एकपुत्रम् उपेत्य अज्ञानतः स्वच-
रितं ताम्भ्यां शशंस ।

This account, as मल्लिनाथ remarks, is against the version
of the Rāmāyaṇa according to which the son dies on the
spot, while the blind parents are led by the king to the
son. उपेत्य—मल्लिनाथ takes it with एकपुत्रम् the only son,
who was in that state तदावस्थाम् i. e. वेतसगूढम्. But it is

possible to take उपेत्य independently—"And having approached (them—the parents) the king told them of their only son being in that state and of his own act." The only difficulty is that there is no च to combine the objects तथागतम् एकपुत्रं and स्वचरितं of the verb शशंस.

78. Construe:—तौ दम्पती बहु दिलप्य शिशोः उरस्तः निखातं शल्यं प्रहृत्वा उदाहरयताम् । सः परासुः अभूत् । अथ वृद्धः हस्तापितैः नयनवारिभिरेव भूमिपतिं शशाप । उदाहरयताम्—3rd person dual of the imperfect of the causal of उद्+हृ. As soon as the dart was removed the son expired, and the old father cursed the king; now a curse is uttered after taking some water in the hand; in the present case the tears that he wept served for water.

79. Construe:—अहमिव भवानपि पुत्रशोकाद् अन्त्ये वयसि दिष्टान्तमाप्स्यति इति आक्रान्तपूर्वे मुक्तविषं भुजङ्गम् इव उक्तवन्तं तं प्रथमापराद्धः कोसलपतिः प्रोवाच ।

अन्त्ये वयसि In thy last i. e. old age; when age comes upon thee दिष्टान्तम्—दिष्टस्य (कालस्य the appointed time) अन्तम् । The sage cursing the king who had first offended him, is compared with a serpent who has been first trampled under his foot. (आक्रान्तपूर्वम्).

80. Construe:—अदृष्टतनयाननपद्मशोभे मयि भगवता पातितः अयं शापः अपि सानुग्रहः । इन्वनेद्धः ज्वलनः कृष्यां क्षितिं दहन्नपि खलुः बीजप्ररोहजननीं करोति ।

The curse was a blessing too, since it assured the king that he would have a son. मल्लिनाथ cites the वृद्धकुमारीवरन्याय which maxim is used when the attainment of one thing brings with it other things as well. An old maid, when asked by Indra to choose a boon, said that she would like to have sons who would be prosperous. So this one

boon secured for the maid another boon also viz. the attainment of a husband. The poet gives a beautiful दृष्टान्त in the last two lines, thus justifying the statement that the curse was a blessing; for it is well known that the soil, especially that of the rice-fields, requires to be burnt up, that it may yield abundant harvest. So हेमाद्रि remarks शालिक्षेत्रभूमौ हि दाहं विना किञ्चिन्नोत्पद्यते इति कौक्येषु प्रसिद्धिः । कृष्याम्—कृषितुं योग्याम्—fit to be tilled, corn-bearing land and not barren land.

81. Construe :—इत्थंगते गतघृणः तव वध्यः अयं किं विव्रतामिति वसुधाधिपेन अभिहितः परासुं पुत्रं सदारः अनुगन्तुमनाः सः मुनिः हुताशनवतः एषान् ययाचे ।

इत्थंगते—Under these circumstances, such being the case. गतघृणः—गता घृणा यस्य सः cruel, pitiless, as he had deprived them of their only son. He asked the king to prepare a funeral pile, that he might burn himself to death which in this case would be no sin as remarked by मल्लिनाथ.

82. Construe:—प्राप्तानुगः राजा अस्य शासनं सपदि संपाद्य पातक-विलुप्तवृत्तिः अन्तर्निविष्टपदम् आत्मविनाशहेतुं शपं दवत् अम्बुराशिः और्वं ज्वलनम् इव निवृत्तः ।

प्राप्तानुगः—प्राप्ताः अनुगाः यस्य or येन । for as remarked in verse 70 he was असमेतपरिच्छदः । Now his attendants, who were anxiously searching him, joined him. अन्तर्निविष्ट etc. अन्तः निविष्टं पदं येन तं goes with शपम् । The poet gives a beautiful simile. और्वं is the submarine fire—also called वाहव; according to the legend given in the हरिवंश, और्वं is the son of the sage उर्व who had gained great power by his austerities, and who was requested by the gods to beget children to perpetuate his race. He consented but warned them that his offspring would consume the world. So from

his thigh he created a devouring fire which would have consumed the world, had not Brahmā assigned to it the ocean as its habitation and the waters as its food. उर्वस्य मुनेरपत्य पुमान् और्वः There is also another legend which makes और्व the grandson of ऋगु. The poet has referred to और्व in शाकुन्तल III. 4. अद्यापि नूनं हरकोपवह्निः त्वयि ज्वलत्यौर्व इवाम्बुराशौ ।

CANTO X

1. पाकशासनतेजसः—पाकशासन is an epithet of Indra, the chastiser or slayer of the demon named पाक. अनूनर्द्धैः—न ऊना अनूना ऋद्धिः यस्य । whose prosperity was not less—whose wealth ever grew or increased. शरदामयुतम्—ten thousand autumns, i.e. years. Mallinātha points out that this period of ten thousand years refers to the period after the curse and not after his birth or coronation; for otherwise there would be difficulty in reconciling this statement with that in the Rāmāyaṇa. The period mentioned is so fabulous that a modern mind would scarcely bother itself over the question.

2. पूर्वेषाम् ऋण etc. The reference is to the three debts every one owes at birth. The debt to the पितृ is paid by having a son. Cf. III. 20. ऋणमिधानात् स्वयमेव केवलं तदा पितृणां मुमुचे स बन्धनात् ॥ शोकतमोपहा—शोकः एव तमः तदपहन्ति । Here the termination ड (अ) is affixed to अप+इन् even when the preceding पद is शोकतमस्—while the rule requires that the उपपद should be क्लेश or तमस्—अपे क्लेशतमसोः । पाणिनि III. 2. 50; but as मल्लिनाथ remarks the rule may be extended to words ending in तमस्. Some give the following additional

verse after this मनोर्वंशश्चिरं तस्मिन्ननभिव्यक्तसन्ततिः । निमज्ज्य पुनरुत्थास्यन्नदः शोण इवाभवत् ।

3-4. प्रत्ययापेक्ष etc.—प्रत्यय means हेतु cause; there was the capacity of begetting sons in the king, as the gems were there at the bottom of the sea: but just as some cause was necessary—such as the churning by the gods and demons—to bring those gems into the light of day, even so some cause such as the पुत्रकामेष्टि was necessary for the king's begetting sons. ऋष्यशृङ्गादयः—ऋष्यस्य शृङ्गम् इव शृङ्गं यस्य सः । ऋष्यशृङ्ग had a horn of the deer on his forehead. पुत्रियाम्—पुत्र+इय according to पा. V. I. 40. पुत्राच्छ च । इष्टि=यागम्—a kind of sacrifice in which oblations of boiled rice-flour are offered. This पुत्रिया इष्टि consists of an oblation of rice-flour offered to Agni the father on eight pot-sherds: Cf. तैत्तिरीयसंहिता II. 2. 4. अग्नये पुत्रवते पुरोडाशमष्टाकपालं निर्वपेदिन्द्राय पुत्रिणे पुरोडाशमेकादशकपालं प्रजाकामोऽग्निरेवास्मै प्रजां जनयति वृद्धामिन्द्रः प्रयच्छति ।

5-6. पौलस्त्योपप्लुताः पौलस्त्येन (By Rāvaṇa, the son of पुलस्त्य) उपप्लुताः पीडिताः । छायावृक्षम्—as explained by मल्लिनाथ—छायाप्रधानं वृक्षम् । अध्वगाः-अध्वान गच्छन्तीति Travellers. The story in the Rāmāyaṇa is different. The Gods assembled at a sacrifice to receive their share prayed to Brahmadeva to bring about the death of Rāvaṇa; Brahmadeva replied that Rāvaṇa could be killed only by a mortal. At this stage Viṣṇu appeared on the scene and promised the Gods that he would be born on the earth as the offspring of Daśaratha. Vide रामायण, बालकाण्ड सर्ग—15. ते च प्रापुः etc. The use of the cumulative conjunction—च-च shows the simultaneity of the two events.

7-14. These stanzas, giving a description of Viṣṇu form one sentence, though for the convenience of the

reader, they are regarded as separate sentences. Such a group of five or more stanzas is called कुलक or महाकुलक—Cf. द्वाभ्यां युग्ममिति प्रोक्तं त्रिभिश्श्लोकैर्विशेषकम् । कलापकं चतुर्भिः स्यात् तदूर्ध्व कुलकं स्मृतम् ॥ भोगिभोगासना etc. भोगिन् is a serpent, here शेष; and भोग is the body of a serpent. दिवौकसः— is explained in two ways by मल्लिनाथ—द्यौरोकः येषां ते or दिवमोकः येषाम् । तत्फणा etc. तस्य (भोगिनः) फणानां मण्डले ये उर्दचिषः (उद्गता अचिः येषां ते) मणयः तैः द्योतितः विग्रहः (शरीरम्) यस्य तम् । क्षीमान्तरित etc. क्षीमेन (क्षुमायाः विकारः क्षीम तेन) अन्तरिता मेखला यस्य तस्मिन् । The epithets in stanza 9 are to be explained differently with विष्णु and दिवस here compared; Mallinātha gives the different ways. प्रारम्भ means a योगिन् thus प्रकृष्टः आरम्भः यस्य सः । One whose power of concentration (प्रारम्भः योगः) is greatly developed. श्रीवत्सम्—the श्रीवत्स mark, according to महाभारत, शान्तिपर्व was caused by the trident of शिव, which after destroying Dakṣa's sacrifice struck against the chest of Viṣṇu; while according to भागवत X it was the imprint of a kick by the sage भृगु who sought to know which God of the Trinity was the greatest, by insulting each of them. कौस्तुभ *lit.* belonging to the sea (कुं स्तुम्नाति व्याप्नोति इति कुस्तुमः (the sea.) तस्येदम् । पारिजातम् is thus explained:—पारः अयं अस्ति इति पारी (the ocean) तत्र जातम् । दैत्यस्त्रीगण्ड etc. As these weapons killed the demons, their wives gave up enjoying themselves by drinking wine, and so the मदराग (the red flush) caused by wine faded from their cheeks. कुलिशव्रणलक्ष्मणा—कुलिशेन कृताः व्रणाः ते एव लक्ष्मणाणि (marks) यस्य तेन । अमृतापहरणकाले इन्द्रयुद्धे ये वज्रप्रहारास्ते एव लक्ष्मणाणि यस्य । The epithet विनीतेन—मल्लिनाथ remarks—refers to a story of the महाभारत which he has given. सौखशायनिकान्-सुखशयनं पृच्छन्तीति सौखशायनिकाः तान् । formed like सौस्नातिक already explained in notes on VI. 61.

15. अवाङ्मनसगोचरम्—Cf. the Upaniṣadic description of the highest Being—यतो वाचो निवर्तन्ते अप्राप्य मनसा सह ।

16. Here is a fine passage which like the passage in Kumāra II. 4-15, reveals the deep religious spirit of the poet. 16. नमो विश्वसृजे etc. Cf. with this description. कुमार II. 6. तिसृभिस्त्वगदस्थाभिः महिमानमुदीरयन् । प्रलयस्थितिसर्गाणामेकः कारणतां गतः ॥ or the following verse from कादम्बरी—रजोजुषे जन्मनि सत्त्ववृत्तये स्थितौ प्रजानां प्रलये तमःसृजे । अजाय सर्गस्थितिनाशहेतवे त्रयीमयाय त्रिगुणात्मने नमः ॥

17—20. एकरसम्—एकः रसः यस्मिन् । Water from heaven is uniform in taste and yet we describe it as sweet in a particular place or brackish in another. Similarly the Highest Being is one and immutable, but seems to assume different forms when associated with the different qualities सत्त्व, रजस्, and तमस् Cf. कुमार. II. 4. प्रार्थनावहः—प्रार्थनानाम् आवहः । One who grants all desires. अव्यक्तो etc. Cf. कुमार II. 11. व्यक्तो व्यक्तेतरश्चासि; also गीता III. 24. अव्यक्तं व्यक्तिमापन्नं मन्यन्ते त्वामबुद्धयः । Stanza 19 contains the figure विरोधाभास. For, the Highest is described as both हृदयस्थ in the heart and yet अनासन्न far away: to get over the contradiction we take अनासन्न to mean, incomprehensible. मल्लिनाथ explains how the contradiction in each case is to be got over. अनघत्पृथग्—अघ here is not “sin” but “grief or sorrow.” सर्वज्ञस्त्वमविज्ञातः etc. Cf. कुमार II 9-10. जगद्योनिर्योनिस्त्वं जगदन्तो निरन्तरकः । जगदादिरनादिस्त्व जगदीशो तिरीङ्करः । मृजस्पात्मानमात्मना ॥

21-25. सप्तसामो etc. The Seven hymns (सामन् a hymn of praise) are रथन्तरवृहत्सामवामदेववैरूप्यपावमानवैशजचान्द्रमसामिधानानि । सप्तार्यव्रजलेशयम्—जलेशय is an अलुक् compound. Viṣṇu sleeps on the milky ocean; how could he then be describ-

reader, they are regarded as separate sentences. Such a group of five or more stanzas is called कुलक or महाकुलक—Cf. द्वाभ्यां युग्ममिति प्रोक्तं त्रिभिश्श्लोकैर्विशेषकम् । कलापकं चतुर्भिः स्यात् तदूर्ध्वं कुलकं स्मृतम् ॥ भोगिभोगासना etc. भोगिन् is a serpent, here शेष; and भोग is the body of a serpent. दिवौकसः— is explained in two ways by मल्लिनाथ—द्यौरोकः येषां ते or दिवमोकः येषाम् । तत्फणा etc. तस्य (भोगिनः) फणानां मण्डले ये उदर्चिवः (उद्गता अर्चिः येषां ते) मणयः तैः द्योतितः विग्रहः (शरीरम्) यस्य तम् । क्षीमान्तरित etc. क्षीमेन (क्षुमायाः विकारः क्षीम तेन) अन्तरिता मेखला यस्य तस्मिन् । The epithets in stanza 9 are to be explained differently with विष्णु and दिवस here compared; Mallinātha gives the different ways. प्रारम्भ means a योगिन् thus प्रकृष्टः आरम्भः यस्य सः । One whose power of concentration (प्रारम्भः योगः) is greatly developed. श्रीवत्सम्—the श्रीवत्स mark, according to महाभारत, शान्तिपर्व was caused by the trident of शिव, which after destroying Dakṣa's sacrifice struck against the chest of Viṣṇu; while according to भागवत X it was the imprint of a kick by the sage भृगु who sought to know which God of the Trinity was the greatest, by insulting each of them. कौस्तुभ *lit.* belonging to the sea (कुं स्तुभ्नाति व्याप्नोति इति कुस्तुभः (the sea.) तस्येदम् । पारिजातम् is thus explained:—पारः अस्ति इति पारी (the ocean) तत्र जातम् । दैत्यस्त्रीगण्ड etc. As these weapons killed the demons, their wives gave up enjoying themselves by drinking wine, and so the मदराग (the red flush) caused by wine faded from their cheeks. कुलिशव्रणलक्ष्मणा—कुलिशेन कृताः व्रणाः ते एव लक्ष्माणि (marks) यस्य तेन । अमृतापहरणकाले इन्द्रयुद्धे ये वज्रप्रहारास्ते एव लक्ष्माणि यस्य । The epithet विनीतेन—मल्लिनाथ remarks—refers to a story of the महाभारत which he has given. सौखशायनिकान्-सुखशयनं पृच्छन्तीति सौखशायनिकाः तान् । formed like सौस्नातिक already explained in notes on VI. 61.

ed as sleeping on the waters of the seven oceans? This description, therefore, merely shows the poet's desire to bring in as many words as possible which are preceded by the word सप्त. चतुर्वर्गफलं ज्ञानम्—The knowledge that enables one to secure the four ends of human life. अभ्यासनिगृहीतेन etc. Cf. गीता. VI. 35. असंशयं महाबाहो मनो दुर्निग्रहं चलम्। अभ्यासेन तु कौन्तेय वैराग्येण च गृह्यते। अज्ञस्य गृह्यतो जन्म etc. Again, the description involves contradictions which can be got over by bearing in mind that the Highest Being transcends the ordinary laws of nature. याथावर्थम्-यथाभूतः अर्थः यस्मिस्तत् यथार्थम्। तस्य भावः याथावर्थम्। Real nature. शब्दादीन्—शब्द and other objects of sense i.e. रूप, रस, गन्ध and स्पर्श.

26. आगमैः—आगम The Vedas; here, however, the word is used in the sense of "A system of philosophy." Or दर्शनसु such as सांख्यं, योग, वेदान्त etc. For the idea cf. महिम्नस्तोत्र. त्रयी सांख्य योगः पशुपतिमत वंष्णवमिति प्रभिन्नं प्रस्थाने परमिदमदः पथ्यमिति च। रुचीनां वैचित्र्याद्जुकुटिलनानापथजुषां नृणामेको गम्यस्त्वमसि पयसामर्णव इव ॥

27. वीतरागाणाम्—वीताः रागाः येषां ते। For the ideas here *vide* the commentary which gives भगवद्गीता and श्रुति passages. प्रत्यक्षः-प्रतिगतः अक्षं प्रत्यक्षः। Direct perception as a means of knowledge. When even the world which is perceptible to the senses, and proclaims the greatness of God, is yet not fully known to our senses how could God who is greater than the world be grasped by them? So the direct evidence of the sense-organs will not help us to realise the true nature of the Highest, and we have to depend upon other instruments of knowledge—viz. Inference (अनुमान) and verbal testimony or scriptures

(आप्तवाक्). For the अनुमान usually given to prove the existence of God *vide* मल्लिनाथ.

29-32. We have two readings दूरेण which means—by far, to a great extent; or दूराणि which will have to be taken as an *adj.* qualifying चरितानि and would mean “अवाङ्मनसगोचराणि” Inscrutable. अनवाप्तमवाप्तव्यं etc. Cf. भगवद्गीता III. 20 and 22. महिमानमुत्कीर्त्य etc. That we cease from speaking about thee is due to our sheer inability to describe thy infinite greatness or thy endless attributes.

33. अथोक्षजम्—an epithet of विष्णु meaning “Born beneath the axle.” The myth which gave him this epithet is found in the हरिवंश—अध्याय 160. अथोऽनेन शयानेन शंकटान्तरचारिणा । राक्षसी निहता रौद्री शकुनीवेशधारिणी । पूतना नाम घोरा सा....पुनर्जातोऽयमित्यादुरक्तस्तस्मादथोक्षजः ॥ another way of deriving the epithet is given by मल्लिनाथ.

34. नैऋतोदधेः-नैऋतः एव उदधिः तस्मात् । The Rākṣasas are compared to an ocean, which unlike the ordinary ocean overflows the shore (उद्वेल) even when there is no प्रलय.

36. कवेः The Highest is called कवि which means “Omniscient, wise.” वर्णस्थान etc. these places of vocables are eight in number—अष्टौ स्थानानि वर्णानामुरः कण्ठः शिरस्तथा । जिह्वामूलं च दन्ताश्च नासिकोष्ठौ च तालु च ॥ The idea is that भारती or the goddess of speech, coming into contact with the vocal seats (वर्णस्थान) of the Highest, felt that she had accomplished the purpose of her existence. Cf. कुमार II. 17. पुराणस्य कवेस्तस्य चतुर्मुखसमीरिता । प्रवृत्तिरासीन्ब्रह्मदानां चरितार्थां चतुष्टयी ॥

37. गङ्गेव etc. The speech of the Lord, with the lustre of the teeth, is described as being white in colour; hence the conceit (उत्प्रेक्षा). The Ganges is described in

mythology as flowing from the foot of Viṣṇu. Now the main flow of the river is from his foot, while a small residue of it flows from his mouth, in the form of his speech.

38. अनुभावः—Majesty, glory—प्रथममध्यमौ—The first and middle qualities are सत्त्व and रजस् which correspond to अनुभाव and पराक्रम respectively, while तमस् corresponds to the demon रावण.

39. अकामोपनतेन—a sin which is committed unconsciously—without any desire or intention (अकामेन उपनत), yet tortures the heart of the good; even so does the demon harass the world.

40. This gives a fine दृष्टान्त, and the idea is so often repeated by कालिदास. Cf. कुमार. III. 21.

41. स्वासिधारा etc. It is said that Rāvaṇa practised severe penance for ten thousand years and that at the end of thousand years he cut off one of his heads. Thus, when at the end of ten thousand years, he was about to cut off his tenth and last head, ब्रह्मदेव appeared before him and granted him a boon that he would be immune from death at the hands of any heavenly being. So it was that Viṣṇu was born as a mortal on the earth. लब्ध्यांशः—Some read लब्ध्यांशः—a portion. (अंश) to be severed (लब्ध) by my quoit.

42. अत्यारूढम्—Past part. used as a noun; and means literally “forcible climbing up” which applies to a serpent climbing a sandal tree; while taken with रावण it means his “excessive insolence”—or his “excessive rise or prosperity.”

43. आस्थापराङ्मुखः Such was his contempt for mortals that he never thought any the least harm would come to

him from them; so he asked for immunity from death at the hands of any heavenly being.

44—45. सोऽहम्—that I i.e. I under these circumstances; therefore I. मायाविभिः—मायाविन् possessed of माया “Wonderful power”—whence “magical power.” The demons are believed to possess such power. For the idea cf. कुमार० II. 46. यज्वभिः संभृतं हव्यं विततेष्वध्वरेषु सः । जगत्वेदो-
मुखान्मायी मिषतानाच्छिनत्ति नः ॥

46. वैमानिकाः—विमानैः चरन्ति ते । पुष्पकालोक०—पुष्पक was a विमान which originally belonged to कुबेर and was forcibly taken from him by Rāvaṇa. For the idea cf. कुमार० II 45. भुवनालोकनप्रीतिः स्वर्गिभिर्नानुभूयते । खिलीभूते विमानानां तदापातभयात्पथि ॥

47. शापयन्त्रित etc. The reference here is to the curse pronounced by नलकूबर on रावण when he violated रम्भा while she was going to the former. The story is given by मल्लिनाथ.

48. This is a fine instance of a सावयवरूपक—where there is identification in all the parts (समस्तवस्तुविषय). Thus कृष्ण is मेघ, रावण is अघग्रह and so on. रावण is derived by Mallinātha as विश्रवसोऽपत्यं पुमान् । It is possible to derive it thus रावयति (शत्रून्) इति रावणः । One who frightens his enemies by his loud voice.

49. पुरुहूत०—पुरुहूत is an epithet of Indra-पुरुभिः बहुभिः हूतः—One who is invoked by many (at a sacrifice). We are told in the वनपर्व, महाभारत how the Gods also followed विष्णु and were born as monkeys on the earth:—

शकप्रभृतयश्चैव सर्वे ते सुरसत्तमाः । वानरक्षेत्रस्त्रीषु जनयामासुरान्मजान् ॥

50. विशां पत्युः—विशांपतिः is Lord of the people (विशाम्).

It should be विशां पद्युः two words and not a compound as in that case the form would be विशांपतेः. काम्यस्य कर्मणः—कर्मन् is threefold, निरथ (such as संध्यावन्दन to be performed every day; failure to do which renders one liable to sin); नैमित्तिक (such as दर्शपूर्णमासयाग to be performed on the अमावास्या day) and काम्य (Such as the पुत्रकामेष्टि performed with some special object in view such as the birth of a son). विस्मयेण सह—etc. a fine instance of the figure of speech सहोक्ति.

51—55. पयश्चरन्—a milk-and-rice preparation; rice boiled in milk. वृषेव etc. वृषा is an epithet of इन्द्र; in the महाभारत or the पुराण it is not specifically stated that Indra received nectar (पयसां सारम्) when manifested by the ocean. द्यावापृथिव्योः—द्यौश्च पृथिवी च द्यावापृथिव्यौ । दिव् becomes द्यावा in the compound. अहर्पतिः—अहः पतिः—may be अहर्पतिः or अहस्पतिः or अहःपतिः according to the सूत्र given by मल्लिनाथ.

56. चरोरर्धार्धभागभ्याम् This would mean that सुमित्रा got one-half of the entire चरु the other two getting only one-fourth. This division does not correspond to the one given in the रामायण (Vide मल्लिनाथ). मल्लिनाथ remarks पुराणान्तरसंवादो द्रष्टव्यः ।

58—61. सौरीभिः इत्र नाडीभिः—नाडी is a ray of the Sun. The reference is to the phenomenon of evaporation—the cause of rain; these rays of the Sun which absorb the रस or water of the earth are called अमृतस, and are 400 in number. सौरीभिः—सूर्यस्य इमाः सौर्यैः तामिः सौरीभिः । सूर्य becomes सौर according to पाणिनि. VI. 4. 149.

गुप्तं ददृशुः आत्मानम् । आत्मन् used reflexively is always masculine and singular, though the subject may be of any gender or number. वेगाकृष्टयोमुचा—V. L. वेगाविद्धयोमुचा । Who broke through the clouds with his speed.

62—63. कौस्तुभन्यासम्—When Viṣṇu was to be born on the earth he must have kept his jewel कौस्तुभ as a deposit (न्यास) with लक्ष्मी. पर ब्रह्म गृणद्भिः—The highest Brahman, the holiest name sung in the Upaniṣads or ब्रह्मन् may mean “A prayer.” गृणद्भिः *Inst. pl.* of the present part, from गृ to praise, to extol, to recite. उपतस्थिरे—उप+स्था takes the *Ātm.* in the sense of “to worship, to adore.”

66—68. पुत्रं तमोपहम् etc. तमस् here is “grief” when going with पुत्र, and “darkness” with ज्योतिः; the herb that burns with a phosphorescent light is already referred to in VIII. 54. अभिरामेण-अभिरमते अत्र इति । जगत्प्रथम-मङ्गलम् ।—प्रथम here means, “supreme, preeminent.” अप्रतिमतेजसा नास्ति प्रतिमा यस्य तत् अप्रतिमं तेजः यस्य तेन । रक्षागृह् is the सूतिकागृह् so elaborately described by बाण in his Kādambarī. For the idea cf. रघु० III. 15. अरिष्टशय्यां परितो विसारिणा सुजन्मनस्तस्य निजेन तेजसा । निशीथदीपाः सहस्रं हृतत्विवो बभूवुरालेख्यसमपिता इव ॥

69-71. शातोदरी—गर्भमोचनात् कुशोदरी । शातोदरी corresponds to शरत्कृशा in the simile. कैकेयी—केकयस्य राज्ञः अपत्यं स्त्री कैकेयी according to पाणिनि.

प्रबोध is तत्त्वज्ञान knowledge of the self and विनय is इन्द्रियजय conquest of the senses.

73. Here is a fine उत्प्रेक्षा. The quarters were so long awed by Rāvaṇa, but now seemed to breathe freely, under the guise of the winds that were clear of dust. Cf. for the idea रघु० III. 14. दिशः प्रसेदुः मरुतो बवुः सुखाः । etc. also कुमार० I. 23. प्रसन्नदिक् पांसुविविक्तवातं शङ्खस्वनानन्तरपुष्पवृष्टिः । शरारिणां स्थावरजङ्गमानां सुखाय तज्जन्मदिनं बभूव ॥

74-76. रक्षोविप्रकृतौ—रक्षोभिः विप्रकृतौ । अपविद्धशुचौ—अपविद्धा शुक् ययोः तौ । पुत्रजन्मप्रवेश्यानां प्रवेश्य strictly speaking Tit

to be entered"—i.e. "taken inside the palace that the musicians might play upon them" hence "fit to be sounded or played upon." The Gods celebrated the event in the heavens before it was celebrated by the father and his subjects on the earth. Cf. रघु० III. 19, सुखश्रवाः मङ्गलतूर्यनिःस्वनाः प्रमोदन्त्यैः सह वारयोषितान् । न केवलं सङ्घनि मागधीपतेः पथि व्यजम्भन्त दिवौकसामपि ॥

77-78. पेतुषी—*Perf. Part. fem.* of पत् to fall. सतानक is a tree of heaven; here the flower of that tree, सन्मङ्गल etc. सत् is explained by मल्लिनाथ as सन्तः (पुत्रजन्मनि) आवश्यकः । it may mean प्रशस्त or by सत् we understand "the good"—सङ्घिः क्रियमाणानाम् । कृतसंस्काराः—they are जात-कर्म, नामकरण, अन्नप्राशन etc. As many as fortyeight संस्कारs are mentioned by मनु०

In place of धात्रीस्तन्य (स्तने भवम्-milk) there is the reading धात्रीस्तनपायिनः । आनन्देन अग्रजेनेव—A beautiful combination of उत्प्रेक्षा and सहोक्ति. आनन्द or joy, as it came into being first—even before the children were born—is fancied as the अग्रज—first-born, eldest.

79-80. स्वामाविकं विनीतत्वम् etc. They were विनीत both by nature and by training—as the poet elsewhere says—निसर्ग-संस्कारविनीत इत्यसौ नपेण चक्रे युवराजशब्दभाक् । देवारण्यमिवर्तवः—It is not as on the earth, in the gardens of paradise: there all the seasons are present at the same time and display their charms simultaneously.

81-82. सौभ्रात्रे-सौभ्रात्रम् is thus explained: शोभनाः (स्निग्धाः) आतरो येषां ते सुभ्रातरः । तेषां भावः सौभ्रात्रम् । According to पाणिनि V. 4. 153 नष्टतश्च । the बहुव्रीहि compound सुभ्रातरः would have been सुभ्रातक by the addition of क, but by the सूत्र "वन्दिताः प्रातुः" V. 4. 157—the क is added only

when the sense of 'wickedness' is to be conveyed as in दुष्टभ्रातृकः, but when the sense of प्राशस्त्य as conveyed by सु is to be conveyed—then the क is left out यथा वायुविभावस्वोः the friendship of fire and wind is so often spoken of by Kālidāsa. Cf. X. 40.

83—85. निदाधान्ते श्यामाभ्राः etc. The idea is found in शाकुन्तल III. 11. दिवस इवाभ्रश्यामस्तपात्यये जीवलोकस्य । चतुर्धा—formed by the addition of धा according to संख्याया विश्वार्थे धा । पाणिनि V.3.42. चतुरन्तेशम्—Mallinātha explains चतुर्णाम् अन्तानां i.e. दिगन्तानाम् ईशः तम् । It may also be explained thus चत्वारः अन्ताः यस्याः सा चतुरन्ता (मही, पृथ्वी) तस्याः ईशः तम् । So it would mean "the sovereign lord." Cf. शाकुन्तल IV. 19. भूत्या चिराय चतुरन्तमहीसपत्नी । etc.

86. Construe :—भग्नदैत्यासिधारैः दन्तैः सुरगजः इव पणवन्ध-
व्यक्तयोगैः उपायैः नयः इव, युगदीर्घैः दोभिः हरिः इव, तैः चतुर्भिः अंशैः
अवनिपत्तीनां पतिः चकाशे ।

पणवन्ध etc. The word पणवन्ध is explained by मल्लिनाथ to mean फलसिद्धि, but the reading फलवन्ध would be simpler. पणवन्ध is used in VIII. 21. to mean सन्धि which is one of the six expedients; while here the poet refers to the four means (उपायः) साम, दान, भेद, and दण्ड. युगदीर्घैः युग इव दीर्घैः । Cf. युवा युगव्यायतवाहुरंसलः etc. रघु. III. 34. where मल्लिनाथ explains युगो नाम धुर्येस्कन्धगः सन्धिद्रप्रान्तो यानाङ्गभूतो दारविशेषः The yoke of a chariot. The word तदीयैः refers to हरि—हरिसन्धिभिः—but हरि being used as an उपमान which is अप्रकृत—it is not proper that तदीयैः which refers to the प्रकृत अंशः should have anything to do with हरि० The metre is मालिनी । ननमयययुतेयं मालिनी मोगिलोकैः ॥

CANTO XI

1. Construe:—कौशिकेन एत्य स क्षितीश्वरोऽध्वरविधातशान्तये काकपक्षवरं रामं याचितः किल । तेजसां वयः न समीक्ष्यते हि ।

कौशिकस्य अपत्यं पुमान् कौशिकः । Kauśika is Viśvāmitra, who was originally a क्षत्रिय, but became a ब्रह्मर्षि through his severe penances. His story is told in Rāmāyaṇa, Bāla. 32. as also in Harivaṃśa 27. अध्वर—अध्वरे विधाताः तेषां शान्तये । अध्वर is explained as न ध्वरा यस्मिन्—in which there is no ध्वरा i. e. हिंसा; Cf. मनु० या वेदविहिता हिंसा...अहिंसामेव तां विधाद्वेदाद्धर्मो हि निर्बभौ ॥ v. 44; or न ध्वरति इति अध्वरः । that which cannot be 'destroyed' or अध्वानं नाम स्वर्गमार्गं राति इति । काकपक्ष—the side-curls or locks worn above the ears. वल्लभ points out that this indicates that Rāma was below the age of fifteen—पञ्चदशाब्दप्रायमपि । तेजसां हि etc. Cf. गुणाः पूजास्थानं गुणेषु न च लिङ्गं न च वयः । उत्तरराम० iv. 11; also तस्मात्प्रमाणं न वयो न कालः कश्चित् क्वचित् श्रैष्ठ्यमुपैति लोके । बुद्ध० I. 51; न धर्मवृद्धेषु वयः समीक्ष्यते ॥ कुमार० v. 16; न खलु वयसा जात्यैवायं स्वकार्यसहो भरः ॥ विक्रमोर्व० v. 18, the figure of speech is अर्थान्तरन्यास where the general truth (सामान्य) is given to corroborate the particular statement (विशेष). Mark that the root याच् governs two accusatives; the active const. will be कौशिकः क्षितीश्वरं रामं याचितवान् ।

2. Construc:—लब्धवर्णभाक् कृच्छ्रलब्धमपि सलक्ष्मणं तं मुनये दिदेश । असुप्रणयितामपि अर्धिता रघोः कुले कदाचिद् न व्यह्वयत् । कृच्छ्र० कृच्छ्रेण लब्धः तम् ।—refers to the Rāmāyaṇa passage दुःखेनोत्पादितश्चायं न राम नेतुमर्हसि । लब्धवर्णभाक्—लब्धवर्णो विचक्षणः—लब्धवर्णान् भजते इति । One who is devoted to the learned, honours and serves them. The second line is a generalization about the रघु family, and so the figure is again अर्थान्तरन्यास० cf.

यथाकामार्चितार्थिनाम् । I. 6. अर्थिता—अर्थः (an object of desire) अस्य अस्ति इति अर्थी । तस्य भावः अर्थिता ।

3. Construe :—पार्थिवः तयोः निर्गमाय पुरमारगंस्क्रियां यावदादिनादि तावन्मरुत्सखैः सपुष्पजलवर्षिभिः घनैः सा आशु विदधे ।

यावत्-तावत्—No sooner than; संस्क्रिया—includes धूलिसंमार्जनं, गन्धोदसेचनं, पुष्पोपहार and similar संस्कारः; मरुत्सखैः implies that the dust on the streets was blown away by the wind (धूलिसंमार्जनं) before the clouds sprinkled their waters on them; hence wind-driven clouds; lit. “clouds (घनैः) having wind for a friend.”

4. Construe :—निदेशकरणोच्चतौ घन्विनौ तौ पितुः चरणयोः निपेततुः । भूपतेः अपि बाष्पविन्दवः प्रवत्स्यतोः नम्रयोः तयोः उपरि (निपेतुः) ।

घन्विनौ—घन्वा अस्म्य अस्ति इति घन्वी, from घन्वन् and the affix इन्० नम्रयोः—नम्र is formed from नम् + र according to नमिकम्पिस्म्यजसकमहिंसदीपो रः । पाणिनि III. 2. 167. The affix र is added to the roots नम्, कम्, अस्मि, जस with न changed to अ (जसिः नन्पूर्वः क्रियासातत्ये वर्तते) कम्, हिस् and दीप् in the sense of the agent with the additional sense of ताच्छील्य; so कन्न, स्मेर, हिल्ल दीप्र etc.

5. Construe :—पितुः नयनजेन वारिणा किञ्चित् उक्षितशिखण्डकौ घन्विनौ तौ उभौ पौरदृष्टिकृतमार्गतोरणी तम् ऋषिम् अन्वगच्छताम् ।

उक्षित—P. P. of उच्च् to sprinkle—किञ्चित् उक्षितौ शिखण्डौ ययोः तौ किञ्चिदुक्षितशिखण्डकौ । the final क added optionally to the बहुव्रीहि compound. पौरदृष्टिः—eyes or glances are commonly compared to lotuses ; so these glances seemed to form the triumphal arches (तोरण) with which royal streets are adorned in honour of high personages. cf. श्रेणीवन्वाद्द्वितन्वद्भिरस्तम्भां तोरणस्रजम् । रघु० I. 41, also रघु VII. 4; कुमार० VIII. 3.

6. The construction is simple. वाहिनी is to be explained as वाहाः (horses) सन्ति अस्याम् इति.

7. Construe :—मातृवर्गचरणस्पशौ तौ महोजसः मुनेः पदवीं प्रपद्य

भास्करस्य गतिवशात् प्रवर्तिनी मधुमाधवौ इव रेजतुः ।

मातृ०—मातृणां वर्गः मातृवर्गः—referring to the three mothers, वर्ग denoting plural number. महौजसः—महत् ओजो यस्य स महौजः तस्य, this goes with मुनि and भास्कर. The sage is compared to the Sun, and the two princes following in the wake of the sage to the months of मधु (चैत्र) and माधव (वैशाख) who follow the Sun's course i.e. whose advent is brought about by the Sun's movement (गति). दिनकर and others read this verse differently:—रेजतुश्च सुतरां महौजसः कौशिकस्य पदवीमनुद्गतौ । उत्तरां प्रतिदिशं विवस्वतः प्रस्थितस्य मधुमाधवाविव ॥

8. The const. is simple. वीचिलोल० वीची इव लोलौ भुजौ ययोः । उद्भूय० for derivation of these names vide comm. Pāṇini notices the formation of these names (पा० III. 1-115) but nothing further is known about these two rivers.

9. Construe:—मणिकुट्टिमोचितौ तौ मुनिप्रदिष्टयोः वलातिदलयोः विद्ययोः प्रभावतः मातृपार्श्वपरिवर्तिनी इव पथि न मम्लतुः ।

वलातिदल—These were two mystic charms taught them by the sage on the Southern bank of the river Sarayu, which rendered them insusceptible to hunger or thirst, fatigue or disease. Vide the verse from Rāmāyaṇa cited by the comm. मणिकु०—मणीनां कुट्टिमाः (floors) तेषाम् उचितौ-उचित here as also in वाहनोचितः in the next verse is used in the sense of "accustomed to."

10. Construe :—वाहनोचितः सानुजः राघवः पुराविदः पितृसखस्य पूर्ववृत्तकथितैः उद्ध्यमानः इव पादचारमपि न व्यभानग्रत् ।

पुराविद्—पुरा वेत्ति इति पुराविद्. With this cf. कथाभिरभिरामाभिरभिरामो नृपात्मजी । रमयामास घर्मात्मा कौशिको मुनिपुंगवः । रामायण वाल० XXIII 22.

11. In this verse the nom. pl. सरांसि, पतत्रिणः, वायवः and जलदाः are the subject and तौ the object to the verb सिधेविरे । पतत्रिणः are birds to be explained thus: पतत्रम् (a wing) एषाम् अस्ति इति । पतत्र+the affix इन्. The ideas expressed

15. Construe:—अथ तयोः ज्यानिनादं गृह्णती बहुलक्षपाच्छविः चलकपालकुण्डला ताडका निबिडा बलाकिनी कालिकेव प्रादुरास ।

प्रादुरास=प्रादुर्बभूव; Some commentators remark that the form आस cannot be used, as अस् is replaced by भू by the rule अस्तेभूः and hence they regard this as an instance of poetic license (किं तु कवीनाम् अयं प्रामादिकः प्रयोगः।) The form is very often met with in Kālidāsa. बहुल० बहुलक्षपा is the night (क्षपा) of the dark half of the month (बहुल=कृष्णपक्ष). कालिका is a bank of clouds. बलाकिनी—Cranes are often described by Sanskrit poets as gathering together and clinging about a cloud—cf. गर्भाधानक्षयपरिचयान्नूनमावद्धमालाः सेविष्यन्ते नयनसुभगं खे भवन्तं बलाकाः । मेघ. 1. 10. also आभाति सिंहतबलाकगृहीतराक्षः । मृच्छक० V. 2.

16. The const. is simple. The adjectives तीव्रवेग० etc. are also to be taken with वात्स्या. प्रेतचीवरवसा with वात्स्या would mean “putting on, that is, bearing along the cerements of the dead.” हेमाद्रि takes प्रेत०—स्वनोग्रया as one compound and explains प्रेतानां चीवरैः वसया (वसा=fat) स्वेनेन चोग्रया । but this is somewhat clumsy and hardly necessary. वात्स्या=वातसमूहः according to पाणिनि IV. 249 पाशादिभ्यो यः । the affix य is added to words like पाश, तृण, धूम, वात etc. in the sense of group or collection—पाश्या, तृण्या, धूम्या, वात्स्या etc. पितृका० this epithet is added to bring out the comparison with ताडका; for a whirlwind would not be प्रेतचीवरवस् unless it rose from the cemetery. अभ्यमावि—“Was attacked”—passive; in the translation we have used active const. “She swooped on Rāma.”

17. आयातीम्—आयान्तीम्—it is the *fem.* of the *pres. part.* from आ+इ “coming.” श्रोणि०—श्रोणिलम्बिनी पुरुषाणाम् अन्त्राणि यव मेखला यस्याः सा । who had a girdle of men’s entrails (अन्त्राणि) hanging about her hips (श्रोणि). पत्रिणा सह मुमोच—an instance सहोक्ति where मुमोच goes with पत्रिण and वृणा—in the two

senses of "let fly" and "gave up" through the force of the word सह. सा सहोक्तिः सहार्थस्य बलादेकं द्विवाचकम् ॥—दृष्ट्वा "his abhorrence for" "his scruples"—or his "pity for."

18. Construe:—स रामसायकः शिलाघने ताडकोरसि यद्विवरं चकार तत् रक्षसाम् अप्रविष्टविषयस्य अन्तकस्य द्वारताम् अगमत् ।

The word रक्षसां goes with विषयस्य in the compound word and as such ought to have been put in the compound which should have been अप्रविष्टरक्षोविषयस्य; but as the connexion is easily perceptible, the compound is all right. (सापेक्षत्वेऽपि गमकत्वात् समासः ।) द्वारताम् अगमत् etc. The God of death had not so long entered the domain (विषय) of the Rākṣasas, because Rāvaṇa, their king, had imprisoned all the gods including Yama; the death of Tāḍakā was a precursor of the destruction of the Rākṣasas.

19-20. निपेतुषी—fem. of निपेतिवस् *Perf. Part.* from नि+पत् राममन्मथः—In this stanza the poet identifies ताडका with an अभिसारिका (ताडकायाः अभिसारिकायाः समाधिः अभिधीयते ।) and hence all the words used here have double meaning: so राममन्मथ means (1) Rāma, the destroyer (मन्मथः) (2) and the lovely (रामः=अभिरामः) God of love; निशाचरी—(1) the Rākṣasī, (2) an अभिसारिका who is a young woman smitten with love, who goes to the house of her lover or to the trysting place at nightfall: कान्तार्थिनी तु या याति संकेतं साभिसारिका । गन्धवत् etc. (1) गन्धवत्=दुर्गन्धि यत् रुधिरं तदेव चन्दनं तेन उक्षिता (लिप्ता ।) and (2) गन्धवती ये रुधिरचन्दने (रुधिरं means saffron कुङ्कुम) ताभ्याम् उक्षिता; जीवितेश—(1) the ruler of life—the lord of death यम and (2) the lord of her life, her lover. The poet's ingenuity, however according to Sanskrit rhetoricians, is misplaced, since what is described and what is suggested are both opposed in the sentiments

they possess, a description of death being pronouncedly in opposition to a description of the erotic.

21. Construe :—अथ ताडकान्तकः अवदानतोपितात् मुनेः नैर्ऋतध्वं मन्त्रवत् अस्त्रं सूर्यकान्तः भास्करात् इन्वननिपाति ज्योतिः इव प्रापत् । नैर्ऋत is निर्ऋतेः अपत्यं पुमान् ; निर्ऋति is the guardian of hell (नरक) and the Rākṣasas are conceived as her children. अवदान is a heroic deed and is used by Kālidāsa in शाकुन्तल VII. 2. गणयत्यवदानविस्मितो भवतः सोऽपि न सत्क्रियागुणान् ।

सूर्यकान्त इव—this refers to the well known fact that the sun's rays transmitted through a glass lens to a piece of wood burn it. Cf. शाकुन्तल II. स्पर्शानुकूला इव सूर्यकान्तास्तदन्यतेजोऽभिभवाद्भवन्ति ।

22. तम् ऋषेः—Viśvāmitra was narrating to the princes various stories and legends of the past; so from him Rāma had heard of this hermitage where Viṣṇu in his Vāmana incarnation practised penance. उपेयिवान्—from उपेयिवस् *perf. part.* of उप+इ. The second line gives a favourite idea of Kālidāsa—the belief of the Hindu in पुनर्जन्म the transmigration of the soul according to which the soul migrates from one body to another taking with it, in the form of impression, all associations of its former life and its deeds, good or bad. Cf. मनो हि जन्मान्तरसंगतिश्च । रघु० VII. 15; and the well known stanza रम्याणि वीक्ष्य etc. शाकुन्तल V. 2.

23. Construe :—ततः मुनिः शिष्यवर्गपरिकल्पितार्हणं वद्धपल्लव-पुटाञ्जलिद्रुमं दर्शनोन्मुखमृगम् आत्मनः तपोवनम् आससाद ।

शिष्यवर्गं etc. either “where (on his arrival) all his pupils worshipped him”—परिकल्पिता meaning कृता according to हेमाद्रि, or “where his numerous pupils were ready to receive him with welcome offerings,” परिकल्पिता meaning सज्जिता. The trees also folded their leaves to do reverence to him, and the deer looked up to him—to greet him.

24. Construe:—तत्र दग्धयात्मजो दीक्षितम् ऋषिं शरैः विघ्नतः क्रमोदितो शशिदिवाकरो रश्मिभिः लोकम् अन्धतमसादिव ररक्षतुः ।

दीक्षितं—दीक्षासंस्कृतम् either P.P.P. of दीक्ष् to be initiated or दीक्षा अस्य संजाता इति. दीक्षा + इत् (च्). On his having entered upon the initiatory ceremonies the sage required to be particularly guarded more than at other times, as he could not then leave the sacrificial place or engage himself in any profane acts. अन्धतमसम्—अन्धं तमः—अन्धतमसम्—according to पाणिनि V. 4. 79. अ is added to तमस् at the end of the compound.

25. Construe :—अथ बन्धुजीवपृथुभिः रक्तविन्दुभिः प्रदूषितां वेदीं वीक्ष्य अपोढकर्मणां च्युतविकङ्कतसूचाम् ऋत्विजां संभ्रमः अभदत् ।

बन्धुजीव—is a red flower and often figures in Sanskrit poetry as an उपमान for the ruby lip of a lady—Cf. अधरोऽयमधीराद्या बन्धुजीवप्रभाहरः । etc. It is the flower called “दुपारी” in Marathi; it is also called रक्तक from its blood-red colour. अपोढ = त्यक्त set aside, abandoned p. p. from अप + वह्. विकङ्कत—a kind of tree from which the sacrificial ladle (सूच) is made.

26. Construe :—संपदि लक्ष्मणाग्रजो बाणम् आश्रयमुखात् समुद्धरन् उन्मुखः अम्बरे गृध्रपक्षपवनेरितध्वजं रक्षसां बलमपश्यत् ।

गृध्रs are birds of ill-omen; knowing by a sort of instinct that the Rākṣasa host was flying to its death, they congregated and wheeled over the host in such large numbers that the wind of their flapping wings made the flags of the army flutter.

27-28. अषिपती मखद्विषम्—“The two chiefs of the haters of sacrifice”—सुबाहु and मारिच the leaders of the demons (मखद्विष). शरव्यं—लक्ष्यं—mark of. शरवे हिंसाय हितम् । from शर + य (त्) according to उगवादिभ्यो यत् पा. V. 1. 2. (उवर्णान्तात् गवादिभ्यश्च यत् स्यात्) or it may be derived from शर + व्ये—शरान् व्ययति इति । महोरग० महान् च असौ उरगः च तस्मिन् विसप्तुं शीलम्

अस्यासौ विसर्पी विक्रमः यस्य । Whose might overpowers great serpents. उरग is explained as उरसा गच्छति—the स् of उरस being dropped by उरसो लोपश्च a वार्तिक on Pāṇini's. III 2.48. राजिल according to क्षीरस्वामी is a द्विमुखो निर्विषः सर्पः । and not a water-snake as मल्लिनाथ explains. The verse is a fine example of दृष्टान्त.

वायुदैवतम्—वायव्यम् । In the Rāmāyaṇa it was a weapon presided over by मनु (मानवम् अस्त्रम्).

29. Construe:—यः अपरः सुबाहुः इति राक्षसः तत्र तत्र मायया विसर्पं क्षुरप्रशकलीकृतं तं कृती आश्रमाद् बहिः पत्त्रिणां व्यभजत् ।

मायया तत्र तत्र विसर्पं—flitted about by magic art (माया). क्षुरप्र— an arrow with a sharp horse-shoe-shaped edge. कृती—कृतं प्रशस्तं कर्म अस्य । The affix इन् shows प्राशस्त्य—which is thus explained by हेमाद्रिः—यदि न हन्येत मायिवादन्यत्रापि प्रसरेत् । यदि न खण्डयेत् पक्षिणामसौकर्यं स्यात् । यदि आश्रमाद् बहिः न विभज्येत यज्ञियद्रव्याणां दुष्टता स्यात् । इत्येतत् चातुर्यं कृतिपदेन सूच्यते । पत्त्रिणाम् birds in general—but more particularly the carrion-eaters and hence vultures.

30. Construe:—इत्यपास्तमखविघ्नयोः तयोः सांयुगीनं विक्रमम् अभिनन्द्य ऋत्विजः वाग्यतस्य कुलपतेः क्रियाः यथाक्रमं निरवर्तयन् । अपास्त०—अपास्तां मखस्य विघ्नाः याम्यां तयोः । संयुगे साधु सांयुगीनम्—संयुग+ईन. कुलपतिः—Chief of the families of hermits living there, or of the clan of the कुशिकस. It also means “One who feeds and educates ten thousand pupils.” Cf. सुनीनां दशसाहस्रं योऽन्नदानादिपोषणात् । अध्यापयति विप्रविस्सौ कुलपतिः स्मृतः ॥

31-32. अवभृथ—The ceremony which is performed at the conclusion of a soma sacrifice, at the end of which the sacrificer has to bathe. दर्भ० his hands bruised by the sharp blades of the holy Kuśa grass suggest that he was a constant performer of sacrifices. संयुक्तः who had got together all that was required for sacrifice. ऋतु is a

Vedic word meaning power or wisdom as in शतक्रतुः but later came to mean a sacrifice.

33. Construe:—गताध्वमिः तैः सायं शिवेषु आश्रमतर्षु वसतिः अगृह्यत येषु दीर्घतपसः परिग्रहः वासवक्षणकलत्रतां ययौ ।

दीर्घतपस् (which is also written as दीर्घतपस and दीर्घतप) was a name of Gautama. परिग्रहः—a wife. अहल्या was the wife of Gautama, who was seduced by Indra who assumed the form of Gautama. The latter, coming back from his ablution, recognized Indra in that disguise and realised what had happened. He then cursed Indra and Ahalyā, and through the curse she was to remain in the forest for thousand years transformed into a stone until Rāma came to the forest and delivered her from the wretched state. The Indra-Ahalyā myth is a very old myth given in the Rigveda, and represents allegorically the Sun's carrying away the shades of night, Indra standing for the Sun-god and Ahalyā for night.

34. The const. is simple. शिलामयी etc. The story of अहल्या is narrated in Bālakāṇḍa 48; it does not, however, refer to her being turned to stone, so probably our poet depends upon the authority of the पद्मपुराण for the statement. किल्बिषं—किल्बिषं छिन्दन्ति इति—that cut away i.e. removed all sin.

35. Construe:—राघवान्वितं तं मुनिम् उपस्थितं जनेश्वरः जनकः निशम्य अथकामसहितं देहवद्धं धर्मम् इव सपर्यया अभ्यगात् । देहवद्धम्—Should be properly बद्धदेहम्—बद्धो देहो येन—who had assumed a bodily form; the inversion, however, is defended according to the Sūtra वा आहिताग्न्यादिषु । पा० II. 2. 37 according to which in the compound-expressions of the class of आहिताग्नि the last member of the compound may optionally become the first member (पूर्वनिपात). Here is an abstract comparison—the two brothers being राघव and राम and निशमित्र being धर्मः.

36. Construe:—दिवः गां गतौ पुनर्वसू इव तौ विलोचनैः पिवतां विदेहनगरीनिवासिनां मनः पक्ष्मपातम् अपि वञ्चनां मन्यते स्म ।

पुनर्वसू are the two bright stars, Castor and Pollux in the constellation Gemini. These are always seen together and are lovely to look at, hence the comparison—which is common in Sanskrit, cf. कृताभ्यनुज्ञावभितस्ततस्तौ निषीदतुः शाक्य-कुलध्वजस्य । विरेजनुस्तस्य च सन्निकर्षे पुनर्वसू योगगताविवेन्दोः ॥ बुद्धचरितम्—XI. 11. विलोचनैः पिवताम्—अत्यास्थया पश्यताम्—Drinking with their eyes, i.e. almost devouring them with longing ardent looks; a common expression : cf. पपौ निमेषालसपक्ष्मपंक्ति-रूपोपिताभ्यामिव लोचनाभ्याम् । रघु० II. 19; नेत्रैः पपुस्तृप्तिमनाप्नुवद्भिः । रघु० II. 73. निवातपद्मस्तिमितेन चक्षुषा नृपस्य कान्तं पिवतः सुताननम् । रघु० III. 17; ता राघवं दृष्टिभिरापिवन्त्यो नार्यो न जग्मुर्विषयान्तराणि । VII. 12. समदुःखसुखः पिवतीव मां नयनाभ्याम् । विक्रमो० I. etc.

37-38. The Const. is simple. यूपवति क्रियाविधौ—the performance of rites that contained, i.e. required the यूप the sacrificial post, hence, sacrifice. प्रथितवंशजन्मनः शिशोः ललितं वपुः—In the प्रतिज्ञायौगन्धरायण attributed to Bhāsa, the father of Vāsavadattā, while recounting the several qualities of an eligible bridegroom includes these two virtues—a handsome form and noble birth—amongst them—कुलं तावच्छ-लाध्यं प्रथममभिकाङ्क्षे हि मनसा..ततो रूपे कान्तिम् ॥ etc. प्रतिज्ञा० II. 4. दुहितृशुल्कसंस्थया—by setting, fixing (संस्थया) as price (शुल्क) of his daughter, cf. रामायण—वीर्यशुल्केति मे कन्या स्थापितेयमयोनिजा ॥

शुल्क is the money given by the bridegroom to the bride's father. Manu condemns the practice, as it practically means the sale of a daughter (कन्याविक्रय) for a price. Vide Manu III. 51-54.

39-40. मतङ्गजः—मतङ्गात् जातः । मतङ्गः मेघः । स इव जायते इति मतङ्गजः ।—because an elephant is like a cloud. मोघवृत्ति-

मोघा वृत्तिर्धैस्य मोघवृत्ति = व्यर्थव्यापारं चेष्टितम् ।—a venture in which his efforts are vain or fruitless.

हे पिता:—Past p. p. of the causal of ही । प्रतस्थिरे—the atm. is according to the Sūtra समवप्रविश्यः स्थः । I. 3. 22. स्था takes the atm. after सम्, अव, प्र, and वि.

41. सारतो निशम्यताम्—Hear about him as regards his might i.e. listen to what I say about his might. गिरा कृतम्—Have done with words—why express in words—why waste words? चाप एव etc. he will display his might to you on the bow itself. Hemādri gives an alternative explanation: यद्वा चापः एव व्यक्ता शक्तिः यस्य स भविष्यति ।—the bow will have its strength displayed or proved. But this is a far-fetched interpretation.

42-43. आप्तवचनात्—The words of a reliable, trustworthy person—of the noble saint. आप्तः यथार्थवक्ता । त्रिदशगोपमात्रके कुष्णवर्त्मनि in fire (कुष्ण वर्त्म यस्य the black-trailed one—one that leaves a black track behind)—which is of the size of an Indragopa insect; त्रिदशगोप also called इन्द्रगोप is a small red-coloured insect which is seen in the rainy season, cf. विक्रमो० IV. after stanza 7. कथं सेन्द्रगोपं नवशाद्वलमिदम् । त्रिदशगोपः प्रमाणम् अस्य—त्रिदशगोपमात्रः or ०मात्रकः—क being added स्वार्थे—i.e. without any further addition to the sense. मात्र is added to nouns in the sense of प्रमाण according to प्रमाणे द्वयसज्दघ्नञ्मात्रचः । ऊरु प्रमाणमस्य ऊरुद्वयसम्, ऊरुदघ्नम्, ऊरुमात्रम् । पाणिनि V. 2: 37. तेजसस्य; तेजस् + अ(ण्)—consisting of fire, fiery. गणशः—in multitudes—ordered various groups of attendants—शस् is added to words denoting संख्या or परिमाण when वीप्सा i.e. repetition is to be expressed. संख्यैकवचनाच्च etc. पाणिनि V. 4. 43.

44. Construe:—दाशरथिः प्रसुप्तभुजगेन्द्रभीषणं तत् घनुः वीक्ष्य आददे । वृषध्वजः येन विद्रुतक्रतुमृगानुसारिणं बाणम् असजत् ।

विद्रुतक्रतु etc. The reference is to the sacrifice by

Dakṣa, to which God Śiva was not invited. So the God suddenly presented himself and dispersed the assembled gods and priests, destroyed the sacrifice which then assumed the form of a deer and fled. Śiva gave chase to it and killed it with an arrow. Afterwards Śiva left the bow with Devarāta, an ancestor of Janaka. The myth is given at length in the Mbh. Śāntiparva Adh. 283. Kālidāsa refers to the myth in Śakuntalā 1. 6. मृगानुसारिणं साक्षात् पश्यामीव पिनाकिनम् ॥ while Śrīharṣa describes the scene of the confusion at the sacrifice when the Lord presented himself. रत्नावली. I. 3.

45-46. आततज्यम् अकरोत्—आतता ज्या यस्मिन्—On which, across which, he stretched the string (ज्या)। शैलसारम्—Heavy or massive like a mountain. नातियत्नतः—with little effort; the word is a compound of न + अतियत्न—नकार्यस्य नराब्दस्य सुप्सुपेति समासः ।

अतिमात्रम्—मात्रम् अतिक्रान्तम् अतिमात्रम्—'beyond measure', 'exceeding', 'too much,' अतिमात्रं च तत् कर्षणं तस्मात् । Paraśurāma was the greatest enemy of the Kṣatriyas whom he is said to have destroyed twenty-one times as each generation of them rose. The thunder-like noise made by the snapping bow seemed to intimate to him that the warrior race had once more raised its head.

47-48. रुद्रकामु के दृष्टसारं वीर्यशुल्कम्—The price for his daughter's hand viz. his valour whose strength or might was proved on Rudra's bow. अयोजिनाम्—"because she was found imbedded in a furrow of a ploughed field." Rāmāyaṇa, Bāla. 66. 13. अथ मे कृषतः क्षेत्रं लाङ्गलादुत्थितो ततः । क्षेत्रं शोधयता लब्धा नाम्ना सीतेति विश्रुता ॥

सत्यसंगरः—सत्यः संगरः (प्रतिज्ञा) यस्य । अग्निसाक्षिकः—Fire is

like a brilliant fire, the poet fancies that Sītā was given to Rāma as if in the presence of the holy fire. Cf. कुमार VII, 83. वधूं द्विजः प्राह तवैष वत्से वह्निर्विवाहं प्रति कर्मसाक्षी ।

49-50. महितम्—duly revered or honoured. “The family priest or at least a Brahmin was generally used to negotiate matches between princes and princesses in ancient times...a priest was made use of by Rukmiṇi to negotiate with Kṛṣṇa and Sudeva by Damayantī to beseech Nala to marry her.”—Pandit. श्रुत्वा इति etc. this is a polite way of saying—favour us by consenting to form this alliance with our family. निमि was a son of इक्ष्वाकु and the progenitor of the जनक family. अन्वियेष etc. the two च—च...च express simultaneous occurrence of the two events. “No sooner did he wish a suitable daughter-in-law to himself than the Brāhmaṇa went to him with a message, just such a one as he liked.”—Pandit. सद्यः एव etc. gives a generalisation and so the figure is अग्रान्तरन्यास. सद्य एव पच्यते—(the desire) bears fruit, is attained all at once (सद्यः).

51. Construe:—बलभित्सखः वशी कल्पितपुरस्क्रियाविधेः तस्य अग्रजन्मनः वचनं शुश्रुवान् सैन्यरेणुमुषितार्कदीधितिः (सन्) उच्चचाल ।

कल्पितः—कल्पितः पुरस्क्रियाविधिः यस्य । अग्रजन्मन् is a Brahmin explained thus अग्रे (आदौ) अग्रात् (मुखात्) वा जन्म यस्य । बलभित्सखः—The friend of the killer of the demon बल i.e. Indra; in IX 3. he is called बलनिषूदन,—while Daśaratha is described in that same canto as helping Indra in his fights with the demons: स किल सयुगमूर्ध्नि सहायतां मधवतः प्रतिपद्य महारथः etc. IX. 19. सैन्यरेणु etc. the dust raised by the army that accompanied him, cf. गगनमश्वसुरोद्धतरेणुभिर्नृसविता स वितानमिवाकरोत् IX. 50. also VII. 39.; IV. 29.

52. Construe:—स बलैः पीडितोपवनपादपां मिथिलां वेष्टयन् आससाद । सा पुरी स्त्री आयतं कान्तपरिभोगमिव प्रतिरोधमसहिष्ट ।

पीडित० पीडिताः उपवनस्य पादपाः यस्याः ताम् । As the army

encamped close to the city, the trees in the groves nearby were naturally used as tying-posts for horses and elephants and were also hemmed in by men.

53. Construe:—समये स्थितौ वरुणवासवोपमौ तौ उभौ समेत्य स्वप्रभावसदृशीं कन्यकातनयकौतुकक्रियां वितेनतुः ।

समये स्थितौ—Performing the usual, customary duties, following the proper convention—(समय = आचार), वरुणवासवो—Daśaratha is already (in Canto IX. 6. 24) compared to वरुण and वासव i.e. इन्द्र. कौतुक—here the marriage-ceremony, but it elsewhere means the auspicious thread tied round the wrist at the marriage-ceremony. Cf. VIII. I. अथ तस्य विवाहकौतुकं ललितं विभ्रत एव पार्थिवः etc. Cf. कौतुकं त्वमिलाषे स्यादुत्सवे नर्महर्षयोः । तथा परम्परायाते मङ्गले च कुतूहले । विवाहसूत्र-गीतादिभोगयोरपि न द्वयोः ॥ मेदिनी; for स्वप्रभावसदृशीम् cf. इच्छाविभूत्योरनु रूपमद्रिः तस्याः कृती कृत्यमशेषयित्वा etc. कुमार VII. 29.

54-55. रघूद्वहः—उद्वहः means one who continues—and hence the most prominent or chief person in a family. अवरजौ—अवरस्मिन् काले जातौ—born after them, their younger brothers. वरौजसौ वरस् ओजः ययोः तौ—possessed of superior spirit or lustre; high-spirited. चतुर्थसहितास्त्रयः—mark the round about way—चत्वारः इत्यर्थः । this periphrastic turn is employed to fill out the line simply, 'सामदान etc. the four expedients in state policy correspond to the four brothers, and the सिद्धिः that attend them (सिद्धिमन्तः) to their four brides, in this abstract simile. Cf. भेदो दण्डः साम दानमित्युपायचतुष्टयम् ॥

56-57. प्रत्ययप्रकृति etc. Kālidāsa's fondness for abstruse and pedantic comparison is well illustrated in this dry-as-dust simile.

आत्तरतिः—जातप्रीतिः—Well-pleased, well content—Cf. पर-

भक्तकल्याणहारेषु त्वमात्तरतिर्मधु नयसि विदिशातीरोषानेधनञ्ज इवाङ्गवान् । मालविका-

V. 1. निवेश्य—having got married, celebrating their nuptials

cf. दौष्यन्तिमप्रतिरथं तनयं निवेश्य । शाकु० IV. 19. अध्वसु त्रिषु etc. taking leave after he had accompanied him on three stages in the journey. This custom is already referred to in VII 33. तिस्रः...मार्गे वसतीरुषित्वा ।

58-60. Now the poet describes the ill-omens that occurred as Daśaratha proceeded on his journey.

जातु = कदाचित्—Once, after he had gone some distance. प्रतीपगाः—प्रतीप is derived thus प्रतिगताः आपः अत्र इति प्रतीपम् । प्रति + अप्—where according to पाणिनि VI. 3. 97. द्वयन्तरूपसर्गे-स्योऽप ईत् 1) अ is changed to ई and final अ is added. The literal sense, therefore, is “against (the force of) water”—hence contrary, opposing. ध्वजतरु० either ध्वजा एव तरवः तान् प्रमथन्ति or ध्वजाः तरवश्च तान् प्रमथन्ति । वरूथिनीम्—an army वरूथाः—(side-guards for chariots) सन्ति अस्यामिति । वरूथो रघुगुप्तियर्षतिरोघत्ते रथस्थितिम् । महिलनाथ on IX. 11. अवनिमेकरथेन वरूथिना etc. Apte explains वरूथ as a wooden fence or fender with which a chariot is provided as a defence against collision. उत्तटाः-उदगताः तटात् । overflowing the banks. In the next stanza (59) the sun surrounded by a formidable ring (the misty halo appearing round the sun or the moon and regarded as ominous) is compared to a gem fallen from a serpent’s hood as it struggles against वैन्तेय i. e. गरुड, and which it holds in the grip of its coils in its death-struggle. In verse 60—the poet compares the quarters (दिशः) to women in their menses. श्येनपक्ष etc. with the quarters it means “having the wings of falcons for their grey soiled locks—while with अङ्गनाः—having their hair grey like falcon’s wings as women in that state do not oil their hair or comb them. रजस्वलाः—also is a double meaning word and with the quarters—the sense is—“clouded with dust.” रजस् + the possessive affix वल (च्) रजःकृष्णामुत्तिपरिषदो वलच् । पाणिनि V. 2. 112, so कृषीवलः etc. For a similar idea cf.

शिशुपाल० XVII. 61. समुल्लसद्दिनकरवक्रकान्तयो रजस्वलाः परिमलिना-
म्बरश्रियः । दिगङ्गनाः क्षणमविलोकनक्षमाः शरीरिणां परिहरणीयतां ययुः ॥

61. Construe:—भास्करो यां दिशमध्यवास च तां श्रिताः शिवाः
क्षत्रशोणितपितृक्रियोचितं भार्गवं चोदयन्त्यः इव प्रतिभयं ववाशिरे ।

प्रतिभयम्—भयंकरम् । प्रतिगत भयं यस्मिन् कर्मणि तद्यथा तथा । प्रतिभय
is also an adj. as in वनं प्रतिभयाकारम् । etc. सावित्र्युपाख्यानम्,
or प्रतिभयमध्युषितास्यरण्यवासम् ॥ स्वप्न० VI. 1. while the noun
प्रतिभयता is twice used in अविमारक—अहो अर्घरात्रस्य प्रतिभयता
(iii. P. 43) and अहो प्रतिभयता निदाघस्य । (IV. P. 58.) ववाशिरे
Perf. of वास् also वाश् 4. A. to cry. According to the बृहत्संहिता,
female jackals howling, with their faces towards the sun,
forebode evil. क्षत्र० उचित in the compound means “used
to, habituated to,” “he was long used to perform the
obsequial rites (पितृक्रिया) in honour of his manes by
offering the blood of क्षत्रियः slain by him.” The story
goes that after extirpating the क्षत्रियः twenty-one times,
Paraśurāma filled the five pools of समन्तपञ्चक with their
blood and made offerings out of them to the spirit of
his ancestors. cf. स सर्वं क्षत्रमुत्साद्य स्ववीर्येणानलद्युतिः । समन्तपञ्चके
पञ्च चकार रुधिरहृदान् ॥ स तेषु रुधिराम्भस्सु हृदेषु क्रोधमूर्च्छितः । पितॄन्
संतर्पयामास रुधिरेणेति नः श्रुतम् ॥ महाभारत. आदि० अध्याय २.

62. वैकृतम्—विकृतस्य भावः; विकृत+अ(ण्); or विकृतमेव वैकृतम्
in which case the affix अण् is added स्वार्थे; ill omens,
ominous portents. स्वन्तम्=शोभनः अन्तः यस्य । अलघयत् from लघय्
a denominative form from लघु=लघूकृतवान् । made light,
mitigated his anxiety or mental pain (व्यथा) by declaring
that it would have a happy end.

63-64. यः सैनिकैः नयनानि प्रमृज्य चिरात् लक्ष्मीयपुरुषाकृतिः बभूव ।
The idea is that the mass of light having dazed their
eyes, they rubbed or wiped them with their hands, and
then after a long time were able to make out that it was a
human being. पित्र्यम्—पितुरागतम् । पितृ-पितृ according to the

Sūtra पितुर्यच्च । पाणिनि. VI. 3. 79, and not according to the Sūtra given by the commentator which gives the sense of पिता देवता अस्य

उपवीतलक्ष्यम्—“The उपवीत or more fully the यज्ञोपवीत showed that he was a ब्राह्मण, the bow that he carried showed that he was a क्षत्रिय and that he partly was, being the son of रेणुका, daughter of प्रसेनजित्. In ancient times, however, the उपवीत was not the characteristic of the ब्राह्मण only, but of the first three classes alike. From Kālidāsa mentioning it as if it belonged to the ब्राह्मण exclusively, it is likely that in his time it was worn or at least was considered fit to be worn, as now, by the ब्राह्मण alone.”—S. P. Pandit.

65. Construe:—येन रोषपरुषात्मनः स्थितिमिदः अपि पितुः शासने तस्थुषा वेपमानजननीशिरश्छिदा प्राग् धृणा अजीयत ततो मही ।

स्थितिमिदः—स्थितिः—Keeping within the bounds of duty, of what is right: he was स्थितिमिद् because against the injunction of the शास्त्रs he had ordered the killing of his wife. In the Mbh. it is narrated that once as Reṇukā went forth to a river to bathe and there beheld king चित्ररथ sporting with his wife in the water, “she felt envious of their felicity. Defiled by unworthy thoughts, wetted but not purified by the stream, she returned disquieted to the hermitage and her husband perceived her agitation. Beholding her fallen from perfection and shorn of the lustre of her sanctity जमदग्नि reproved her and was exceedingly wroth; He then said to परशुराम, his son, ‘kill thy mother who has sinned, and do it, son, without repining.’ Rāma accordingly took up his axe and struck off his mother’s head.”—quoted by Pandit.

66. व्याजपूर्वगणनाम्—व्याजः पूर्वः यस्याः एतादृशीं गणनाम् ।
a reckoning or counting which is preceded by guise

(न्याज) i.e. a disguised form; the महाभारत tells of this exploit of परशुराम in numerous places: cf.

त्रिःसप्तकृत्वः पृथिवीं कृत्वा निःक्षत्रियां पुरा । जामदग्न्यस्तपस्तेषु महेन्द्रे
पर्वतोत्तमे ॥ आदिपर्व. 58. 4.

67. पितुर्वधभवेन मनुजना—The legend regarding the death of जमदग्नि is as follows:—When Kārttikeya, king of the Haihayas once came to Jamadagni's hermitage, the sage and his sons were absent, but the sage's wife received him with hospitality; the proud king, however, did not acknowledge it, but as he left, he took away with him by force the calf of the milch cow of the sacred oblation and felled the tall trees surrounding the hermitage. Rāma then killed Kārttavīrya in battle; whereupon the sons of Kārttavīrya revenged themselves by assailing Jamadagni's hermitage and slaying the old sage, while Rāma was absent. Upon this Rāma made a vow that he would extirpate the entire race of the क्षत्रिय, and he killed the sons of Kārttavīrya, and also every warrior that he encountered. He extirpated the क्षत्रिय, twenty-one times.

68-70. हृद्यम् = हृदयंगमम् may be explained according to पाणिनि IV. 4. 95 हृदयस्य प्रियः । हृदय + य (त्) — हृदयशब्दात् षष्ठी-समर्थात् प्रिय इत्येतस्मिन्नर्थे यत्प्रत्ययो भवति । while हृदय is changed to हृद् according to पाणिनि VI. 3. 50—हृदयस्य हृल्लेख्यदण लासेषु । अर्घ्यमर्घ्यमिति the repetition shows his eager anxiety to pacify the sage with worship. क्षत्रकोप— the word क्षत्र denotes the whole race of the क्षत्रिय; Kālidāsa has in II. 53. thus derived the word:—क्षतात् किल त्रायत इत्युदग्रः क्षत्रस्य शब्दो भुवनेषु रुढः । “One who saves from destruction”. युयुत्सुना—युयुत्सु is desiderative noun in उ from युष्—wishing to fight, hot for strife.

71-73. शमं गतः—supply अस्मि. I have been pacified, I have found rest by frequently extirpating it. वीर्यशङ्खम्—the horn, as the only instrument for striking possessed by horned animals, is their most valued possession—hence शङ्ख means “What one values very highly, regards as one’s treasure, one’s distinguishing mark.” व्यस्तवृत्ति—वृत्तिः means “the power of a word to express a meaning, its significance.” Now the word राम is divided in its significance applying as it does to both परशुराम and दाशरथि राम. ब्रीडम्—according to वामन, काव्यालंकारसूत्रवृत्ति, many words change आ to अ optionally—ब्रीडा becomes ब्रीडः, वाधा वाधः, ऊहा ऊहः । V. 2. 42.

74-75. अचलेऽयंकुण्डितम्—the अचल (mountain) referred to here is क्रौञ्च. Paraśurāma was a pupil of God Śiva in धनुर्विद्या. Once, on completion of his studies, becoming jealous of कार्तिकेय’s fame as the cleaver of mountain क्रौञ्च (Cf. Amara कुमारः क्रौञ्चदारणः) he sent an arrow that pierced the mountain and left a hole there; Kālidāsa refers to this story in his मेघदूत 59—भृगुपतियशोवर्त्म यत्क्रौञ्चरन्ध्रम् । न अवति does not please me—अव् to please. Cf. न मामवति सद्दीपा रत्नसुरपि मेदिनी । रघु० 1. 65. कक्षवत् ज्वलति—कक्षे इव ज्वलति—blazes in grass, वत् is added in the sense of औपम्य to a noun in the gen. or loc. case according to the Sūtra तत्र तस्येव । The stanza is an instance of दृष्टान्त.

76. Construe:—(किं) च ऐश्वर्यं धनुः हरेः ओजसा आत्तवलं विद्धि यत् त्वया अभाजि । नदीरयैः खातमूलं तटद्रुमं मृदुरप्यनिलः पातयति । The reference is to the story narrated in the Rāmāyaṇa—Viśvakarman fashioned two formidable bows one of which was given to Śiva and the other to Viṣṇu, when the gods were about to march against the demon Tripura. Once, the gods asked Brahman whether Viṣṇu or Śiva was the stronger god, whereupon to satisfy their curiosity, Brahman

stirred up a quarrel between them. In the fight that ensued Viṣṇu paralysed Śiva by his हुंकार, and made his bow void of any strength. Vide बालकाण्ड 75, 11-21. For a tree on the bank undermined by a river-stream cf. शाकुन्तल V. 21. कूलंकषेव सिन्धुः प्रसन्नमम्भस्तटतरं च ।

77-78. मदीयमायुधम्—This was Viṣṇu's bow, left by him, after his duel with Śiva, with Paraśurāma's grandfather ऋचीक. (Vide Rāmāyaṇa, बालकाण्ड 75). तुल्यबाहुः तुल्यं बाह्वोः तरः (vigour, strength) यस्य तेन । उदगताचिषा—उदगताः अचिषो यस्याः तथा—Goes with परशुधारया । वृथा is to be taken with कठिन in the compound ज्यानिघातकठिनाङ्गुलिः ।

79-80. समर्थम्=as fitting, proper (reply). पूर्वजन्म—Mallinātha explains पूर्वस्मिन् जन्मनि नारायणावतारे । but the explanation given by the other commentators such as दिनकर is better:—"उभयोरपि विष्णुरूपत्वात् पूर्वजन्म परशुरामरूपं तस्य धनुषा ।" According to the पद्मपुराण, the moment Rāma lifted Paraśurāma's bow, the Vaiṣṇava power in the latter passed over to the former. लघुदर्शनः—Charming or lovely in appearance; Cf. stanza 12 of this canto. केवलोऽपि—Mallinātha explains as रिक्तोऽपि—but better "By itself, alone." त्रिदशचापः the word त्रिदश here as in 42 (त्रिदशगोपमात्रके) means "Indra" by लक्षणा, rather than "God," its usual sense. Here is a beautiful दृष्टान्त. Cf. for a similar idea नवाम्बुदानीक-मुहूर्तलाञ्छने धनुष्यमोघं समघत सायकम् ॥ रघुः III. 53.

81-82. भूमिनिहितम् etc. with one end resting on the ground; the same idea occurs in stanza 14—निन्यतुः स्थलनिवेशितादनी लीलयैव धनुषी अधिष्यताम् ॥ च-च the two चs denote simultaneity of the two actions—Cf. stanza 50. *Supra* for the construction. Kālidāsa uses the perfect of अस् for though it is a defective root. The commentators somehow defend the form by regarding it as an अव्यय (तिङन्तप्रतिरूप-कमव्ययम्) or a form of the root अस् I.P.A. "to go" "to

shine". Cf. XI. 15, 63; XIV. 23; and कुमार० I. 35, where in spite of the rule अस्तेभूः—the perfect form आस is used. जनता—the affix ता here as in बन्धुता, ग्रामता signifies a "collection, multitude"—according to the Sūtra cited in the comm. पार्वणौ—पर्वणि भवः पार्वणः from पर्वन् + अ (ण) refers both to the full-moon day as well as to the new-moon day, but in the present stanza to the former, as the sun and the moon are both visible at the end of the day on opposite sides. परशुराम is compared to the sun at the close of the day, as he lost all his fiery spirit, Rāma to the full moon on account of his pleasing demeanour and his rising glory.

83-84. अमोघम्—Infallible, ever producing its effect—cf. the famous lines cited by हेमाद्रि—द्विः शरं नाभिसंधत्ते द्विः स्थापयति नाश्रितान् । द्विर्ददाति न चाथिभ्यो रामो द्विर्नाभिभाषते ॥ आगुगः—आशु गच्छतीति । An arrow. हरसूनु—कार्तिकेय—the उपमान for heroism and valour, the leader of the heavenly forces and the killer of तारकासुर. गतिम्—the power to move on earth and in the sky—the power of free movement ; लोकम्—the world—or rather लोकप्राप्तिसाधनं धर्मम्—the merit (पुण्यं) which is the means of attaining the लोक. Cf. रामायणः—ब्राह्मणोऽसीति पूज्यो मे विश्वामित्रकृतेन च । तस्माच्छक्तो न ते राम मोक्तुं प्राणहरं शरम् । इमां वा त्वद्गतिं राम तपोबलसमजिताम् । लोकानप्रतिमान् वापि हनिष्यामीति मे मतिः ॥ बाल० सर्ग 77, 39-41

85. Construe:—ऋषिः तं प्रत्युवाच तत्त्वतः त्वां पुरातनं पुरुषं न वेद्मीति न । किंतु गां गतस्य तव वैष्णवं धाम दिदृक्षुणा मया कोपितो ह्यसि ।

पुरातनं पुरुषम्—"The ancient being"—"the eternal Being" referring to Viṣṇu "who is not only the most ancient but is also the only Being that survives each periodical deluge of the world."

86. मस्मसात्—the affix सात् is added optionally in the sense of च्वि (विभाषा साति कार्त्स्न्ये १) when something is

totally converted into something else; while in पात्रसात्—the affix सात् or त्रा is used according to “देये त्रा च” V.4.45 when something to be given is made over to a person; the forms of कृ or भू are used with these forms. परमेष्ठिन्—परमे (स्थाने) तिष्ठति इति ।—The supreme lord who dwells in the highest place.

87-88. ईप्सिताम्—Past. pass. part. of the desiderative of आप् (ईप्सति). खिलीकृता—closed, blocked up. Cf. प्रजागरात् खिलीभूतः तस्याः स्वप्ने समागमः ॥ शाकु० VI 22. सुकृतोऽपि—सुरोभनं करोति इति सुकृत् तस्य—One who performs righteous deeds and thereby gains merit. दुरत्ययः परिधः—an impassable (दुःखेन अत्ययः यस्य) barrier. परिध means a long bar of iron or wood for securing a door; cf. नगरपरिधमांशुबाहुः । शाकु० II. 15. and परिधगुरुभिर्दोभिः शौरैः । मात्रविक्राम V. 2.

89-90. निर्जितेषु etc. This generalisation regarding the conduct of a powerful warrior towards a fallen foe gives us the figure अर्थान्तरन्वास—where a general truth corroborates a particular case. तरसा—by (their) strength or might. प्रणतिः—Bowling, salutation; but here “humble deportment, humility.” राजसत्त्वम्—explained by मल्लिनाथ as रजोगुण-प्रधानत्वम् । राजस is रजः प्रधानम् अस्य इति राजसः—तस्य भावः राजस-त्वम्—the quality of रजस्—(which is the source of activity, passion etc.) characterizes a क्षत्रिय. We may explain the word as राज्ञः सत्त्वम्—राजसत्त्वम्—the spirit or quality which characterizes the king's class, such as their aspiration, their sense of honour, their high-mindedness etc.

91. अविघ्नम्—विघ्नानाम् अभावः this is an अन्ययीभाव compound, and not a नभ्-तत्पुरुष in which case the form would have been अविघ्नः । देवकार्यम्—the mission the gods had given him—which was to deliver them from the tyranny of the demon Rāvaṇa. ऊचिवाच्—nom. sing. of the perf. part. of वच्

92. Construe:—तस्मिन् गते (सति) विजयिनं रामं पिता स्नेहात् परिरम्य पुनर्जातमेव अमन्यत । क्षणशुचः तस्य परितोपलाभः कक्षाग्निलङ्घिततरोः वृष्टिपातः इवाभवत् ।

कक्षाग्निः—*is* दावानल; कक्ष here means a forest, whereas elsewhere it means “dry grass”—पावकस्य महिमा स गगयते कक्षवत् ज्वलति सागरेऽपि यः ॥ XI. 75. लङ्घित—assailed by, caught in a forest-fire, and not “consumed.”

92. Construe:—अथ शर्वकल्पः अवनिपालः क्लृप्तरम्योपकार्ये पथि कतिचित् शर्वरीः गमयित्वा मैथिलीदर्शनीनाम् अङ्गनानां लोचनैः कुवलयितगवाक्षां पुरम् अयोध्याम् अदिशत् ।

उपकार्या *is* a spacious tent—royal tent—राजयोग्यं पटभवनम् । मल्लिनाथ cites क्षीरस्वामी on the word in his comm. on V. 41. तस्योपकार्यारचितोपचारा etc. उपक्रियते उपकरोति वा पटमण्डपादि राजसदनमिति । उपकार्या also occurs in the विक्रमो^० act V. मैथिलीदर्शनीनाम्—दृश् + अन = दर्शन one who sees—the feminine form being दर्शनी. अङ्गनानां लोचनैः कुवलयितगवाक्षाम् अयोध्याम्—the city of Ayodhyā whose windows seemed to be filled with lotuses (कुवलयानि संजातानि येषाम्) by reason of the eyes of ladies. For the idea cf. यदालोकस्थाने भवति पुरमुन्मादतरलैः कटाक्षैर्नारीणां कुवलयितवातायनमिव ॥ मालती^० II. 11.

CANTO XII

1. The whole canto, with the exception of the last three verses, is written in the simple अनुष्टुप् metre, and the construction is, therefore, very simple.

A very telling comparison between the aged King approaching his end and a lamp-flame nearing extinction at the close of night ; the comparison is further based on श्लेष. निर्विष्ट^० Mallinātha takes विषय and स्नेह in apposition—निर्विष्टाः विषयाः एव स्नेहाः येन—“Who had enjoyed the objects of sense (विषयाः) those that give delight (स्नेहाः)”

“Who had enjoyed the pleasing objects viz. the objects of sense.” Other commentators such as चारित्रवर्धन, हेमाद्रि explain thus निर्विष्टः विषयेषु स्नेहः येन । “Who had indulged his love or desire for objects of sense.” With the lamp-flame स्नेह means “oil” and विषय means आश्रयः—माजनमिति यावत्—i. e. the lamp, the oil-tank of the lamp—and so the meaning is “A lamp-flame that has sucked up oil in the lamp.” दशान्तम्—a pun (श्लेष) on the word दशा—(1) दशा जीवनावस्था तस्याः अन्तम्=वार्धकम् । life’s final stage (2) दशा=वर्तिका—the wick, so the tip of the wick. आसन्ननिर्वाणः—निर्वाण is Past. p. past of निर् + वा when the wind is not the object described, hence निर्वाण, दीपः अग्निः मनुष्यो वा । but निर्वातो वातः । प्रदीपार्चिः—अर्चिस् is masculine to suit the comparison—to avoid the fault of लिङ्गभेदः; हेमाद्रि observes अर्चिः इकारान्तः पुं ल्लिङ्गः इति केचित् ।

2. This is a fine poetic fancy (उत्प्रेक्षा). कर्णमूलम् some take exception to the word मूल on the ground that it is अश्लील as it suggests the disease of that name and prefer the reading कर्णजाहम्—but other poets, too, have used the same word—as in कृतान्तस्य दूती जरा कर्णमूलं समागत्य वक्तुमिति लोकाः शृणुध्वम् ॥ etc. पलितछन्ना—Under the guise of grey hair—The gives us अपह्नुति or concealment—suggesting that what appeared as grey hair was not grey hair but old age. अपह्नुतिरपह्नुत्य किञ्चिदन्यार्थदर्शनम् ॥ आह—is associated with ब्रवीति i.e. is taken as an equivalent of it—but Kālidāsa uses it in the past tense अब्रवीत्.

3-4. पौरकान्तस्य—पौराणां कान्तः तस्य । the people’s darling, the beloved of the people. पौर is पुरे भवः—पुर + अ (ण). अभ्युदय-श्रुतिः—अभ्युदयस्य श्रुतिः (news). प्रत्येकम्—एकम् एकं प्रति—अन्यथीभावः—To every one. कुल्या—कुले साधुः—कुल + यत्, a canal, a channel-stream. Cf. कुल्याम्भोमिः पवनचपलैः—शाकुन्तल. I. 15. How appropriate the simile! कल्पित—संज्ञा—संज्ञायाः दृष्टान्तम्—the idea

is that the holy and auspicious preparations for Rāma's coronation were defiled by the inauspicious tears which she caused दशरथ to shed through her dread resolve to send Rāma into exile.

5-6. चण्डी—the angry, irate one. Cf. चण्डी मामववृथ
पादपतितं जातानुतापेव सा ॥ विक्रमोर्वशीय IV. 38; चण्डी चण्डं हन्तुम-
भ्युद्यता माम् ॥ मालविका III. 21. संश्रुती—Promised. The allusion
is to the story of Kaikeyī's courage and presence of
mind. Once while Daśaratha was fighting on the side
of the gods, a nail of one of the wheels of his chariot
came off; Kaikeyī, noticing the accident, immediately
inserted her hand into the hole, kept the wheel
in place and thus saved her husband's life. When
the King learnt this, he was immensely pleased with her
and in gratitude promised her any two boons she might
ask. She, however, reserved them for some future occasion.
समाः—years. Cf. अथ काश्चिदजयपेक्षया गमयित्वा समदर्शनः समाः ।
VIII. 24. संवत्सरो वत्सरोऽब्दो हायनोऽस्त्री शरत्समाः । अमर० समाः
is *feminine* and *plural*. वैधव्यै० वैधव्यमेव एकं फलं यस्यास्ताम् । For by
asking this boon, she only hastened दशरथ's death; while her
son भरत rejected the royal fortune.

7-8. रुदन्—with tears, because it meant that his father resigned श्री. वनाय—either the *accu.* or *dative* according to पाणिनि II. 3-12. गत्यर्थकर्मणि द्वितीयाचतुर्थ्यौ चेष्टायामनध्वनि । so वनं or वनाय गच्छति; but मनसा हरिं व्रजति and अध्वानं गच्छति । in which two instances the accusative alone can be used as no चेष्टा is implied in the first, while the object in the second expresses the meaning of “a road.” मङ्गलक्षौमे-मङ्गलार्थे क्षौमे—Silk garments worn on auspicious occasions or मङ्गलक्षौमे auspicious silken garments. Cf. क्षौमं केनचिदिन्दुपाण्डुतरुणा माङ्गल्यमाविष्कृतम् ॥ etc. शाकुन्तल IV. 4. मुखरागम्—his aspect did not betray his emotions. मुखराग literally means the colour of his face—hence his looks or aspect.

9-10. सत्यादलोपयन्—not causing him to deviate from truth, helping him to keep his word. विवेश etc. A fine instance of the figure of speech दीपक where दण्डकारण्य and मनः are the two objects (कारक) for one and the same verb विवेश; while the verb विवेश is to be taken in a literal and metaphorical sense with the two objects respectively. स्मृत्वा शापं स्वकर्मजम्—this refers to the incident of the killing of श्रवण—a hermit-lad—by Daśaratha all unwittingly, and thereby drawing a curse of his aged parents on himself. Cf. दिष्टान्तमाप्स्यसि भवानपि पुत्रशोकात् etc. IX 79, So in the Rāmāyaṇa—पुत्रव्यसनजं दुःखं यदेतन्मम सांप्रतम् । एवं त्वं पुत्रशोकेन राजन् कालं करिष्यसि ॥ अयोध्या० 64. 54. शुद्धिलामम् etc. according to Pandit “regarded it a cheap retribution to be allowed to solve the curse by giving up his own life. This means that the words of the curse might have cost him the life of his son or sons ; he deemed it, therefore, a light punishment that he could satisfy the terms of the curse by dying himself on the departure of his sons into banishment.”

11-13. रंध्रान्वेषण etc. रन्ध्र is a flaw or weak point, a loophole, Cf. श्रियमवेक्ष्य स रंध्रचलाम् etc. ix. 15. आमिषताम्—आमिष is a piece of flesh attached to a hook to lure fish etc. a bait; hence anything that allures or entices. Cf. सूतोपरिचरो ग्रन्थ इव आमिषशूलोपो भीरुश्च । मालविका० II. 13.11. प्रकृतयः—according to मल्लिनाथ it means “councillors, ministers”—it also means ‘subjects.’ मौलैः—मूलाद् आगताः—मूल + अ (ण) : Hereditary ministers or servants, trusted envoys. स्तम्भिता० as the comm. observes—पितृमरणमुपवर्धमिति भावः । for otherwise Bharata would have refused to come or followed Rāma in exile. पराङ्मुखः—पराक् मुखम् अत्य—One whose face is averted or turned away from—hence one who is adversely disposed towards, one who hates. पराक् is from परा + अन्व (to go.)

14.-17. आश्रमालयैः दक्षितान् वसतिद्रुमान् उदधुः पश्यन्—marking with tears in his eyes the trees where Rāma and Lakṣmaṇa had rested, as these were pointed out by the hermits (आश्रमः आलयः येषां ते—Hermits). उदधुः—उद्गनानि अश्रूणि यस्य सः । लक्ष्म्या निमन्त्रयांचक्रे—the inst. in the sense of करण—he invited him by means of the Royalty i. e. for the sake of the Royalty, to accept the Royalty. ऋनुच्छिष्टं—उच्छिष्ट—is what remains of food after one has partaken of it—the leavings of a table; hence what is left after being enjoyed; and hence this conveys the idea of its being defiled. But the wealth (संपद्) of the Realm (लक्ष्मी) was not so defiled as भरत did not accept लक्ष्मी, did not touch her. अकृतं—अकृतः श्रियाः परिग्रहो येन. परिवेत्—a younger brother marrying before his elder brother married. He is regarded as a great sinner. Cf. हारीत—ज्येष्ठेऽनिर्विष्टं कनीयान निर्विशान् परिवेत्ता भवति ।..... ते सर्वे पतिताः । So we are told in the भागवतपुराण IX. 22-12 that the kingdom of शंतनु, who began to reign before his elder brother देवापि, was visited by a drought which lasted twelve years. पादुके राज्याधिदेवते—even to this day the wooden sandals of a deity or saint or their imitations in stone or metal are worshipped by devotees.

18. नन्दिग्राम—a village near अयोध्या. We are told in the रामायण—अयोध्या 115. 13-24. that Bharata did not enter the city but stayed at नन्दिग्राम awaiting Rāma's return from exile, ruling the kingdom as his regent. न्यासमिव—as a deposit, as a sacred trust. Cf. प्रतिमा IV. 25. पादोपभुक्ते तव पादुके म एते प्रयच्छ प्रणताय मूर्ध्ना । यावद् भवानेष्यति कार्यसिद्धि तावद् भविष्याम्यनयोर्विधेयः ॥ अभुनक्—the परस्मै. shows that he merely protected it and did not enjoy it; in the sense of “enjoying” भुज takes आत्मनेपद—according to “भुजोऽनवने”

19. **दृढभक्तिः**—Mallinātha gives a detailed discussion as to the correct way of dissolving this compound. The word भक्तिः is included in the प्रियादि class and so it is not open to us to dissolve the compound as दृढा भक्तिः यस्य—for that will give the form दृढा भक्तिः and not दृढभक्तिः—as the प'वद्भाव of the first member of a compound which is feminine is prohibited in the case of words of this class. So the compound should be dissolved as दृढं भक्तिः यस्य—where the gender of the first word is not emphasised on the principle सामान्ये नपुंसकम् । According to भोजराज, however, the word भक्ति included in the प्रियादि class is derived from भज् + क्ति कर्मणि as in the example भवानीभक्तिः and not the word भक्ति which is derived from भज् + क्ति in the sense of भाव and in दृढभक्तिः it is this latter sense of भाव which the word भक्ति conveys and hence the पु'वद्भाव is allowed. प्रायश्चित्तम्—This word is thus explained—प्रायो नाम तपःप्रोक्तं चित्तं निश्चय उच्यते । तपोनिश्चयसंयोगात् प्रायश्चित्तमितीर्यते ॥ So it is प्रायश्चित्त, the स् being added by the वार्तिक—प्रायस्य चित्तिचित्तयोः on Pāṇini VI. 1. 157. (पारस्करप्रमृतीनि च सञ्ज्ञायाम् ।)

20-21. **वनेन**—वनभवेन—वन + य (त्) forest-food. वर्तयन्—Pres. part. from वृत् 10 conj to subsist on. वृद्धेच्चाकुव्रतम्—for the idea cf. गलितवयसामिक्ष्वाकूणामिदं हि कुलव्रतम् । III. 70. ; also दिलीपवंशजाः । पदवी तस्वल्कवाससां प्रयत्ताः संयमितां प्रपेदिरे ॥ VIII. 11 So in the उत्तरराम I. 22. पुत्रसंक्रान्तलक्ष्मीकैर्यद्वृद्धेच्चाकुभिः घृतम् । घृतं बाल्ये तदार्येण पुण्यमारण्यकं व्रतम् ॥ प्रभाव०—प्रभावेण स्तम्भिता छाया यस्य । Rāma by his divine power fixed the shade of the tree and did not allow it to shift and change while he slept. किञ्चिदिव—As Rāma was divine, he knew no fatigue; hence the इव—showing that he appeared to be slightly fatigued, but was not really so.

22. **ऐन्द्रिः** = इन्द्रस्य पुत्रः । इन्द्र + इ (ञ्). Why is a 'crow' described as ऐन्द्रिः is not known. Apté gives the meaning of

“a crow” for the word. The story is told in the पञ्चपुराण, and Kālidāsa seems to be indebted to it for the story. The Rāmāyaṇa does not give it, and although a different version of it is met with in the Bengal recension of the Rāmāyaṇa yet it is considered to be an interpolation. पुरोभाग्यम्। abstract noun from पुरोभागिन्—The word first means ‘one who takes the first share or more than his proper share’ (पुरो भागः यस्य सः) i. e. a grasping character. Cf. विक्रमो. III: मा मां पुरोभागिनीति समर्थयति । Hence secondarily it means “a censorious, malevolent person,” as also “One who is given to the habit of finding faults with others.” दोषैकदृक् पुरोभागी । अमर. So the crow had the impudence to find fault with Rāma’s नखक्षतस and wished to complete what Rāma had left incomplete. Cf. दिनकर-भुक्तस्त्रिधा हि काकपदाकारैर्नखपदैर्भवितव्यम् । रामेण दत्तानि नखपदानि तथा न सन्तीति दोषैकदृशित्वं प्रकटयन्निव स्तनी विदारितवान् इत्यर्थः । According to हेमाद्रि some read the following verse in place of this verse:—मृगमांसं ततः सीतां रक्षन्तीमातपे शठः । पशतुण्डनखाघातैर्वबाधे बाधसो बलात् ॥

23-24. इषीकास्त्रम्—a reed-missile. एकनेत्रव्ययेन—So we have the popular belief that the crow has but one pupil for both the eyes, and it darts it from eye to eye. There is an innocent confusion between a crow and a Kokil by the विदूषक in the स्वप्नवासवदत्त when he refers to the belief—अद्यन्त्यस्य मम कोकिलानामक्षिपरिवर्त इव कुक्षिपरिवर्तः संवृतः । स्वप्न० IV. 36-37. उत्सुकसारङ्गम्—the adj. is proleptic, and describes how the deer felt at Rāma’s departure from चित्रकूट. Here is, therefore, an anticipatory use of a predicative word as attributive.

25-27. आतिथेयपु—hospitable—अतिथिपु साधुः आतिथेयः—अतिथि + एय (ङन्); words so formed are पाथेय, वासतेयी (रात्रिः) and स्वापतेय. ऋक्षेषु वार्षिकेषु—वर्षासु भवं वार्षिकम्, वर्षा—इक (ठक्). These are the ten asterisms of the rainy-season आर्द्रा, पुनर्वसु, पुष्य, आश्लेषा, मघा, पूर्वा, उत्तरा, हस्त, विशाखा and स्वाति.

लक्ष्मीरिव etc. The poet fancies that it was the goddess Lakṣmī herself who, in the form of Sītā, followed Rāma although she was forbidden by कौक्यी to do so. अनसूयति—This same unguent is referred to later XIV 14. स्फुरत्प्रमामण्डलमानसुयं सा विव्रती शाश्वतमङ्गरागम् ॥ etc.

28-30. संध्याभ्रकपिशः—कपिश is brown, reddish-brown and not black as given in the translation. This is a usual description of demons. Cf. शाकुन्तल III. 26. द्वायाश्चरन्ति बहुधा भयनादवानाः संध्यापयोदकपिशाः पिशिताञ्जनानाम् ॥ The story of विराध is narrated in the अयोध्याकाण्ड 7-8. नभोनभस्ययोः—नभस् is श्रावण and नभस्य is भाद्रपद. "The fall of rain between these two months is certain. Virādha taking away Sītā from between Rāma and Lakṣmaṇa i. e. seizing her when they were present seemed to be as violent as drought that takes off, as it were, the rain between Śrāvaṇa and Bhādrapada." काकुत्स्थौ—the descendants of ककुत्स्थ—a title of पुरञ्जय of the sun-descended race so called because he rode on the hump of Indra in the form of a bull when fighting for the gods. Cf. VI. 71. महेन्द्रमास्थाय महोत्तरूपं etc. पुरा दृश्यति—पुरा used with the present gives the sense of the future—दृष्यति. As Pandit points out the reason given here for burying विराध is invented by the poet, for according to the Rāmāyaṇa the demon was buried at his own request.

31-33. कुम्भजन्मनः—So in iv. 21. he is referred to as कुम्भयानिः—प्रससाद उद्वाहन्मः कुम्भयोनिर्महौजसः etc. The reference is to the Paurāṇic story of अगस्त्य's birth from a pitcher (कुम्भ). Agastya was the son of Mitra and Varuṇa. When these gods saw the celestial nymph Urvaśī, their passions were roused and their semen fell partly in a pitcher and partly outside it. Agastya was born from that portion which fell inside, and Vasiṣṭha from that

which fell outside. अनपोढस्थितिः—This is to be taken in two ways with Rāma and विन्ध्य—न अपोढा स्थितिः येन—with Rāma it means, “who did not transgress the proper bounds, the bounds of conduct” while with विन्ध्य “who remained in his natural position”, there being an allusion to the Paurāṇic legend of how the mountain was required to assume his normal position by Agastya, his Guru who went South and never returned from there. Vide VI. 61 विन्ध्यस्य संस्तम्भयिता महाद्रेः । etc.

रावणावरजा-अवरजा-अवरस्मिन् (काले) जाता—A younger sister; this was शूर्पणखा, the half-sister of Rāvaṇa and sister of Khara. निदाघार्ता व्यालीव—The torment of love is often compared by poets to that of the heat of summer (निदाघ). Cf. समस्तापः कामं मनसिजनिदाघप्रसरयोः । शाकु० III. 7. अत्यारुढो हि नारीणाम् etc. This generalisation makes the figure of speech अर्थान्तरन्यास. She wooed Rāma in the very presence of his wife ! For a woman, when she is overpowered by passion, does not consider whether the time is proper or otherwise (अकालज्ञ); she does not know when to make advances.

34-35. वृषस्यन्ती—explained as वृषं पुरुषम् आत्मार्थम् इच्छतीति । feminine of the prest. part. of the denominative verb from वृष. वृष + the affix य (क्यच्) before which स् is inserted in the case of words like अश्व, वृष etc.—so we have अश्वस्यति वृषस्यति etc. Vide पाणिनि VII. 1. 51. cited in the comm. “Lusting after a man, going to him with carnal appetite.” Cf. रघुनन्दनं वृषस्यन्ती शूर्पणखा प्राप्ता । महावीर० V. वृषस्कन्ध — this epithet is put here for the sake of alliteration; वृषस्य स्कन्ध इव स्कन्धो यस्य । This would give वृषस्कन्धस्कन्धः— but the latter word स्कन्ध is dropped according to “सप्त-म्युपमान”—etc.; if in a बहुव्रीहि compound the पूर्वपद is a locative or an उपमानवाचक, then the latter member of the

compound is dropped—so we have कण्ठस्थः कालः यस्य सः कण्ठकालः, मृगस्य नयने इव नयने यस्याः सा मृगनयना । Cf. व्यूढोरस्को वृषस्कन्वः शालप्रांशुर्महाभुजः । I. 13. नदीवोभय etc. Here is a very beautiful comparison. Her going to Lakṣmaṇa and then returning to Rāma after his rejection of her is compared to the current of a river which alternately sweeps either bank. Cf. a similar idea in the अविमारक attributed to भास—कुलद्वयं हन्ति मदेन नारी कूलद्वयं क्षुब्धजला नदीव ॥ अविमा० I. 3.

उभय०—उभे कूले भजति इति । according to कैयट as cited by मल्लिनाथ in his comm. on उभयपक्षविनीतनिद्राः V. 72. the word उभ becomes उभय when compounded; उभ is used only in the dual: while उभय though dual in 'sense' is used in the sing. or plural but not in the dual.

36-38. क्षणतौम्या—for she had assumed the form of a lovely maiden for the time being—she was विकृता i. e. मायाविनी as the poet describes her in 39. संतम्भः—agitation with the Ocean's tide, and rage, anger with शूर्पणखा. The Ocean's tide swirling up at moonrise is a common idea, cf. निवातपद्मस्तिमितेन चक्षुषा नृपस्य कान्तं पिबतः सुताननम् । महोदधेः पूर इवेन्दुदर्शनाद् गुरुः प्रहर्षः प्रबभूव नात्मनि ॥ III. 17. निवातः-निरुद्धः वातः निवातः तेन स्तिमिताम्—Sleeping in the absence of wind. कृतम्—this (thy) act. नाम्नः सदृशम् the form she assumed well accorded with her name. She was शूर्पणखा—One who had nails like winnowing baskets. शूर्पाणीव नखा यस्याः सा । a compound ending in नख and मुख does not take the feminine affix ई, when it forms a name (संज्ञा) according to नखमुखात् संज्ञायाम् । पाणिनि IV. 1. 58.

39-40. विकृता explained by मल्लिनाथ as मायाविनी a demomess was full of magic wiles. It also means "Offended, angered." वैरूप्यरौन० By cutting off her nose and ears he gave her awful form a repetition i. e. superfluity of ugliness.

41—42. वेणु० वेणोरिव कर्कराणि पर्वाणि यस्याः सा—Having joints (पर्बन्) hard like reed or bamboo. अतर्जयत्—तर्ज् is Ātm. but is used in the Parasm. also, because according to the commentator the rule of Pāṇini by a द्वापक i. e. implication allows the use of the root in the Parasm.

जनस्थानम्—A part of the Daṇḍaka forest; the etymology might suggest that it was that part of it which was inhabited whether by Rākṣasas or others, and in fact it was the residence of the demons खर and दूषण. तथाविधम्—तथा विधा यस्य तम् । i. e. स्वाङ्गच्छेदात्मकम्—Of that sort viz. the cutting away of the limbs of her person. रामोपक्रमम्—रामेणादौ उपक्रान्तम्—उपक्रम means the first beginning: what has been set on foot by some one for the first time. According to the Sūtra II. 4. 21. cited by the com. a तत्पुरुष compound ending in उपक्षा or उपक्रम is neuter when the idea of “firstness” is to be conveyed—thus पाणिनेः उपक्षा पाणिन्युपक्षं ग्रन्थः । नन्दोपक्रमं द्रोणः । So रामोपक्रमं परामवः, तम् । - So the literal translation should be “She told them the new manner, of that sort, of heaping insults on the demons, started by Rāma.”

43—44. रामाभियायिनाम्—रामम् अभिगच्छन्ति इति रामाभियायिनः तेषां—रामम् अभिद्रवताम् । अमङ्गलम्—the sight of a person whose face is mutilated is held as an evil omen.

उदायुधान्—उद्गतानि आयुधानि येषां तान् । with uplifted arms, uplifted weapons. निदधे etc. is a fine instance of the figure of speech दोषक, where the two कारक viz. आशां and सीतां, as also चापे and लक्ष्मणे are connected with one क्रिया viz. निदधे which verb gives two shades of meaning when connected with either. A very effective and wonderful economy of words.

45-46. कामम्—It is true, I grant that. तावान्—they saw him to be as numerous as they themselves were: i. e.

battle-field even after death are frequently referred to in the descriptions of battle; cf. VII. 51. वामाङ्गसंसक्तसुराङ्गनः स्त्रं नृत्यत्कवन्धं समरे ददर्श ॥

योधयित्वा—युद्धं कारयित्वा—a causal form—making him fight, engaging him in battle. गृध्रच्छाये—गृध्राणां छाया गृध्रच्छायम् according to छाया बाहुल्ये ॥ पाणिनि. वरूथिनी—सेना—वरूथो नाम रथगुप्तिः अस्ति अस्याम् इति an army.

51-53. दुष्प्रवृत्तिहरा—Bearer of the bad news. हरा—according to पाणिनि III. 2. १. हरतेरनुद्यमनेच् । the verb हृ takes the affix अच् when the sense is अनुद्यमन (not lifting up) otherwise it will take the affix अण्—as in भारहारः धनदानुजः—रावण; the younger brother of धनद i. e. कुबेर and son of विश्रवस् the son of the sage पुलस्त्य. रक्षसा मृगरूपेण—This was मारीच, the son of ताडका. The story is told in the रामायण अरण्य० 48-49. पक्षीन्द्र—पक्षिषु इन्द्र इव । is जटायुः the King of Vultures. विघ्नितः—विघ्नः अस्य संजातः इति । from विघ्न + इत (च्). This story is given in the रामा० अरण्यकाण्ड, 56-57.

54—56. लूनपक्षम्—लूनी छिन्नौ पक्षौ यस्य तम् । दशरथप्रीतेः अनृतम्—Paying his debt to Daśaratha for his love of him; he was a friend to दशरथ having saved him by his wings when the King was hurled down by Saturn when he assailed him.

स ताभ्यां (dative) रावणद्वृता मैथिलीम् आचष्ट । चक्ष्—“to tell” governs the dative of the person addressed while the thing told is put in the accusative case. संस्थितः—Died—the word is used in this sense in VIII. 72. प्रमदामनु संस्थितः शुचा नृपतिः सन् etc.

व्यापत्तिः—death, अग्निसंस्कारात् पराः—the rites subsequent to the rite of cremation (अग्निसंस्कार) such as the offerings of libations of water etc. to the dead, cf. VIII. 73.

57. कवन्धस्योपदेशतः “While searching for Sītā in the

forest Rāma and Lakṣmaṇa came within the grasp of a huge giant, who, as his name signifies, was without a head and legs. He had been reduced to this condition by Indra who cut his head and legs in battle, but who ordered that he should have a mouth in one of his breasts and should revert to his prestine form when Rāma and Lakṣmaṇa should come and lop off his hands. This having been done.....he repaid the kindness by directing Rāma, who did not know how to proceed to recover Sītā, that he should enter into friendship with Sugrīva for that purpose." Rāmāyaṇa, Araṇya, 76 cited by pandit. सुमूर्च्छं—there grew up; increased. So in X. 79 we have सुमूर्च्छं सहजं तेजो etc. समानव्यसने हरौ—हरिः is a monkey. This is सुग्रीव who was in a similar predicament, as he had lost his kingdom on account of a brother, and had his wife kidnapped.

58. इत्वा वालिनम्—The story of वालिन् is narrated in Rāmāyaṇa किष्किन्धा० सर्ग 8-11, and 12. When वालिन् fought the demon मायावी, he fled into a cave. वालिन् also entered the cave in pursuit of the demon and asked his brother सुग्रीव to guard the mouth of the cave. He stood guard for a month, when blood came out of the mouth of the cave; thinking, therefore, that his brother was dead, he shut the mouth of the cave to prevent the demon's coming out, and returning, succeeded his brother as King. वालिन्, however, returned to his city after killing the demon, and knowing what had happened, was so enraged that he deprived सुग्रीव of his kingdom and wife, and would have slain him, had he not made his escape to the ऋष्यमूक mountain which was forbidden to वालिन् । धातोः स्थाने—as in the Sūtra अस्तेभूः भू is the substitute (आदेश) for the root अस्. This is a pedantic simile, and Kālidāsa

is fond of using them occasionally. Cf. सोऽभवद् वरवधूसमागमः
प्रत्ययप्रकृतियोगसंनिभः ॥ etc. IX. 56.

59-60. रामस्येव मनोरथाः—a beautiful poetic conceit (उत्प्रेक्षा); the monkeys despatched to the four different quarters are fancied by the poet to be the desires (मनोरथाः) of Rāma which could reach all regions of space without let or hindrance ; for it is well-said नास्त्यगतिर्मनोरथानाम् । or मनोरथानामगतिर्न विद्यते । संपातिदर्शनात्—We are told in the Rāmāyaṇa (किष्किन्धा 58-59) that the monkeys sent by Sugrīva in search of Sītā having failed to get any news about her, resolved on fasting themselves to death rather than return home without having achieved their object. Sampāti, however, a brother of Jaṭāyus, informed them of the position of Laṅkā, and told them that he had seen Rāvaṇa carrying off Sītā towards that island-home of his. निर्ममः—see मल्लिनाथ. So हेमाद्रि—ममत्वात् निर्गतो निर्ममः । मम इति विभक्तिप्रतिरूपकमव्ययम् ।

61-62. विचिन्वता तेन—रामायण—सुन्दरकाण्ड 15—tells that Hanumat made search for Sītā in Rāvaṇa's palace, but not finding her there, entered the garden of Aśoka trees where he met her. अभिज्ञानम्—a token, a sign of recognition अभिज्ञायते अनेन इति । प्रत्युद्गतमिव etc. The poet fancies that the tears of joy that rose in her eyes as if welcomed that token-ring. When a guest comes, one rises to receive him (प्रत्युद्गच्छति).

63. निर्वाप्य—from निर् + वा (causal) having soothed her, cheered her. अक्षवधोद्धतः—उद्धत here means “exulting” rather than proud. When Hanumat started destroying the Aśoka grove, several Rākṣasas were despatched by Rāvaṇa to prevent the act, and among these was अक्ष one of the sons of Rāvaṇa. क्षणसोदा etc.—mark that the narrative is “too compressed, too briefly allusive”.

Hanumat allowed himself to be seized and disgraced by the Rākṣasas. These then set fire to his tail, when he assumed a gigantic shape and jumping from house to house, and turning his huge tail from side to side, set fire to the houses in Lāṅkā. सुन्दर० 53-54

64-67. प्रत्यभिज्ञान० This was the jewel worn by Sītā in her hair which she sent back to him as a token. कृती—One who has accomplished his purpose. हृदयमिव—etc. The jewel is fancied to be the very heart of Sītā full of pure love for Rāma. हेमाद्रि remarks स्वच्छत्वादुत्प्रेक्षा । निमीलितः—मोदितः Closing of the eyes in rapture at the touch. परिच्छेपः—परिवेष्टः—the circle (of the ocean) परिखालवुम्—to be as narrow as a moat (परिखा)—a trench that runs close round the city-wall, cf. स वेलावप्रवलयां परिखीकृत-सागराम् । अनन्यशासनामुर्वी शशासैकपुरीमिव ॥ रघु० I. 30 संवाध०—संवाधं यथा तथा वर्तन्ते इति—वर्तिभिः । V. L. संवाधवर्त्मभिः । This refers to their vast number so that as they marched along they crowded and blocked up the ways.

68-70. तं प्रपेदे etc. Bibhīṣaṇa's desertion to Rāma is narrated in युद्धकाण्ड 16-17. बुद्धिमाविश्य—बुद्धि नाम कर्तव्यताज्ञानम् आदिश्य (in place of आविश्य—) आविश्य—would give the sense of 'having entered his mind or thought' (बुद्धि)—that is having put the idea into his mind. काले खलु etc.—for this idea cf. काले समाचरन्ताधु रसवत्फल-मश्नुते । प्लवगैः—By monkeys प्लवेन गच्छति इति प्लवगः । One who moves in jumps and bounds (प्लव) शार्ङ्गिणः—शार्ङ्गिन् is an epithet of विष्णु whose bow is made of शृङ्ग, शृङ्गस्य विकारः शार्ङ्गम्—(a bow made of horn) तदस्य अस्ति इति ।

71-73. द्वितीयम् etc. The उत्प्रेक्षा or poetic fancy is based on the fact that the monkeys were brown or tawny like gold. दिग्विजृम्भित etc. दिक्षु विजृम्भितं काकुत्स्थपौलस्त्ययोर्यघोषणं यस्मिन् । पादपाविद्ध०—पादपैः आविद्धाः (भग्नाः) परिघाः यस्मिन् सः । describes

the weapons used by either side. The monkeys used trees against the पखिस (iron-bars) of the राक्षस and rocks against their मुद्गर (maces).

74-75. रामशिरश्छेद etc. This refers to the device employed by Rāvaṇa under the belief that Sītā might yield to his desires if she knew that Rāma was killed in battle and there was in consequence no hope for her to escape from imprisonment. He asked the demon विद्युजिह्व to create by magic a head of Rāma and to throw it before Sītā. When this was done, Sītā fainted at the sight.

जीवितास्मि etc. She was ashamed that she had lived when she learnt that Rāma was dead. A similar sentiment occurs in कुमार IV. 21. मदनेन विनाकृता रतिः ज्ञयमात्रं किल जीवितेति मे । वचनीयमिदं व्यवस्थितं रमण त्वामनुयामि यद्यपि ॥

76. गरुडापात etc. This refers to इन्द्रजित् (मेघनाद), the most valiant among the sons of Rāvaṇa who succeeded in binding the whole of the army of Rāma as well as the two brothers by means of नागपाशs. Garuḍa then came to the rescue and at his appearance all the snakes vanished in a moment, युद्धकाण्ड 50.

77-78. शक्त्या—by a terrible weapon made by Mayā-sura. It is thus described in the युद्धकाण्ड 100.....तां शक्तिमष्टघण्टां महास्वनाम् । मयेन मायाविहिताममोघां शत्रुघातिनीम् ॥ लक्ष्मणाय समुद्दिश्य ज्वलन्तीमिव तेजसा । रावणः परमक्रुद्धश्चिक्षेप च ननाद च ॥

मारुतिसमानीत etc. It was not the ओषधि that मारुति brought but the mountain itself where the plant grew. सुषेण the monkey physician gave मारुति the signs whereby to recognize the plant, but मारुति forgetting them brought the mountain गन्धमादन to where लक्ष्मण lay smitten by the शक्ति. When लक्ष्मण was made to smell it, he revived and rose up. युद्धकाण्ड 101. आचार्यकम्—आचार्यस्य कर्म । आचार्य + अकृ (बुन्) according to the Sūtra cited by the comm. this affix is added

to polysyllabic words having य for their penultimate and having a long penultimate syllable, in the sense of "nature or action thereof." Thus रमणीयस्य भावः रमणीयकम् । He killed their husbands and then taught them how to cry. For आचार्यक cf. मालतीमा० I. 26. आचार्यकं विजयि मान्मथमाविरासीत् ।

79-81. तुल्यावस्थः स्वसुः—सुग्रीव was caught and taken to Lañkā by कुम्भकर्ण before he had recovered consciousness. As soon as he recovered, he cut off the ears and nose of कुम्भकर्ण and managed to escape from his grasp. युद्ध. 67. दृक्चिह्नं etc. the huge giant whose body was blood-stained is compared by the poet to a mountain whose red mineral is chipped away with a chisel.

प्रियस्वप्नः—प्रियः स्वप्नः यस्य । He was extremely fond of sleeping. Rāma's arrow, therefore, finding that he was rudely awakened from sleep, took pity on him and sent him to a sleep from which there is no waking

84-86. वरूयिनम्—Seated in a chariot. वरूय as already explained means a kind of guard for a chariot, but here by लक्षणा stands for the chariot itself.

हरियुग्यम्—हरि (bay-coloured) + युग्य (a horse) हरयः युग्याः यस्य तम् । for the sūtra vide comm. Indra's horses are bay-coloured, and hence Indra is called हरिहयः (ix 25) हरिवाहन—(विक्रमो० III. 6)

व्योमगङ्गोर्मि etc. व्योम्नि वर्तमाना गङ्गा व्योमगङ्गा तस्याः ऊर्मयः, तासां वायुभिः । जंत्रम्—जयनशीलम् । जेतैव जंत्रः—जेतृ + अ(ण)स्वार्थे । The addition of the affix does not add to the sense, so the affix is स्वार्थे. आमुचोच—fastened on, put on—invested him with; cf. for this sense of the verb, आमुच्यमानाभरणा चकासे । कुमार० VII. 21.

87. अन्योन्य etc. अन्योन्यस्य दर्शनेन प्राप्तः विक्रमस्य अवसरः यस्मिन् ।

In place of युद्धं हेमाद्रि and other commentators read वैरं, but the reading is not quite proper. वृत्तिर्यस्यैव व्याख्या

it means "Attained its meaning" i.e. seemed not in vain. Cf. for the sense of the expression रघु. X. 36. पुराणस्य कवेस्तस्य...वभूव कृतसंस्कारा चरितार्थेव भारती ॥

88. भुजमूर्धोर्हः There is a variant which reads भुजोत्तमाङ्ग-बाहुल्यात् अथवापूर्वः—alone, and not surrounded by his kinsfolk (बन्धुवर्ग) as before. But एकोऽपि gives the same sense and so this would be redundant. The variant यथा पूर्वः or पूर्व would be better. मातृवशे इव—as if he was in the midst of his kinsfolk on his mother's side. His mother belonged to a राजस family, and his father was a Brahmin.

स्वमुखैः etc.—This is already referred to by our poet in X. 41. Rāvaṇa practised severe penance for ten thousand years and at the end of each thousand years he cut off one of his heads. Thus when at the end of ten thousand years he was about to cut off his tenth and last head, ब्रह्मन् appeared before him and granted him a boon that he would be immune from death at the hands of any heavenly being. तुलितकैलासम्—Rāvaṇa, having deprived कुबेर of his aerial car पुष्पक, was travelling in it towards Śaravaṇa. When the car was obstructed in its progress by the heights of mount Kailāsa, नन्दिन् who was there, told Rāvaṇa to go back as God Śiva was sporting there. But slighting that God and angry at the obstruction, he began to lift the mountain from its base, whereupon it began to shake and stagger from side to side. Śiva then pressed down the mountain with his toe, and the arms of Rāvaṇa were crushed beneath it. He then set up a terrible roar that shook the worlds, whence he was given the name Rāvaṇa.

90. स्फुरति सव्येतरे भुजे—The throbbing of the right arm is supposed to foretell union with one's beloved—

वामेतरभुजस्पन्दो वरस्त्रोलाभसूचकः ॥ So in शाकु. I. 15 शान्तमि-
दमाश्रमपदं स्फुरति च बाहुः ॥

91-92. उरोग्म्यः इव प्रियम्—an instance of फलोत्प्रेक्षा. The news of his death was welcome to the Nāgas also, as Rāvaṇa had not spared their beautiful wives and daughters but had ravished them in his insolent lust.

वचसेव निघ्नतोः—the two combatants are compared to two disputants. As these latter refute or disprove (निघ्नतोः) the arguments of their opponents by counter-arguments (वचसा) even so each assailant rendered futile his opponent's attack by striking back at him with the same weapon. वादिनोरिव—A वादिन् disputant; it is one who enters into controversy with his rival. वाद is the taking of sides, opposing a thesis by a counter thesis—प्रमाणादि—नियमेन पक्षप्रतिपक्षयोः परिग्रहः वादः। संरम्भः—Zeal, ardour. It is elsewhere used in the sense of rage संरम्भं मैथिलीहासः क्षणसौम्यां निनाय ताम्। XII. 36.

93. विक्रमव्यतिहारेण—Owing to an alternation (व्यतिहार) of their valour (विक्रम); owing to an alternate (display) of their valour. अन्तरा—मध्ये according to अन्तरान्तरेण युक्ते पाणिनि II, 3.4. we expect accusatives in place of the genitives द्वयोः and वारणयोः but अन्तरा is not to be connected with द्वयोः and hence is not a कर्मप्रवचनीय. वेदिः—वेधाकारा मितिः—a wall raised up between two fighting elephants to prevent the frightful crash that would otherwise ensue.

94-96. कृत and प्रतिकृत—action and counteraction, assault and repulsion. शरव्रात—व्रात means समूह—a volley, collection. वैवस्वत is यम the god of death, son of विवस्वत (the Sun) by his wife संज्ञा। कुटशात्मलिः—is the thorny tree called in Marathi Sāvārī; here by लक्षणा it is used in the sense of the iron mace of one resembling the tree.

ताम् आशां च etc. notice the beautiful दीपक here: the two कारकस ताम् and आशां are connected with one क्रिया—चिच्छेद— which latter gives two shades of meaning—breaking into pieces the mace (तां) and shattering the hopes (आशां) of the enemies. कदलीसुखं to be taken as adverbial; vide comm.

97-99. एकधनुर्धरः—A matchless archer. प्रियाशोक etc. vide the comm. for the विग्रह of this compound. शोक is often spoken of as a शल्य or शङ्कुः; cf. VIII. 88. तस्य प्रसह्य हृदयं किल शोकशङ्कुः etc. वपुर्महोरगस्येव—a usual comparison with कालिदास—a weapon is often compared to a cobra; cf. वायव्यमस्त्र शरधि पुनस्ते महोरगः श्वभ्रमिव प्रविष्टम् ॥ विक्रमोर्दशीय I.17. कराल—awful, fierce.

100-101. बालार्कं etc. the orifices of the necks covered with blood are compared by the poet to the images of the morning sun broken up by waves.

पुनः संधान etc.—for according to the Rāmāyaṇa युद्ध० 107-53-57—As soon as Rāma cut off one head of Rāvaṇa, another sprang up in its place, this happening a hundred times. दिनकर however explains thus:—प्राग्महेश्वरतोषाय शिरांसि छिन्नानि पुनरपि तथा जातानि तयेदानीमपि भविष्यन्तीति शङ्कया तेषां विश्वासाभावः ।

102. Construe:—अथ मदगुरुपक्षैः अलिवन्दैः लोकपालद्विपानां गण्ड-भित्तिः विहाय अनुगतं सुरभि सुरविमुक्तं पुष्पवर्षं पौलस्त्यशत्रोः उपनतमणि-बन्धे मूर्ध्नि पपात ।

The लोकपालs are the guardians of the eight quarters (अष्टदिक्पालs)—they are इन्द्रो वल्लिः पितृपतिर्नैर्ऋतो वरुणो मरुन् । कुबेर ईशः पतयः पूर्वादीनां दिशां क्रमात् ॥ And the elephants belonging to these are : ऐरावतः पुण्डरीको वामनः कुमुदोऽञ्जनः । पुष्पदन्तः सार्वभौमः सुप्रतीक्षश्च दिग्गजाः ॥ मणिबन्ध is the jewelled crown, to be thus explained: मणयो बध्यन्ते अत्रासौ । चारित्रवर्धन explains it as राज्याभिषेकसंबन्धी शिरोरत्नम् ।

CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha

103. Construe:—हरः यन्ता सपदि सहृत्कामु कज्यम् अनुष्ठितदेवकायं

राघवम् आपृच्छ्य नामाङ्कुरावणशराङ्कितकेतुयष्टि हरिसहस्रयुजं रयम् ऊर्ध्वनिनाय । नामाङ्कुरा etc. नाम एव अङ्कुरेणां ते नामाङ्कुराः । नामाङ्कुराः ये रावणशराः तैः अङ्किता केतुयष्टिः यस्य तम् । We are told in VII. 38. that the arrows of warriors were graven with their names; बाणाक्षरैरेव परस्परस्य नामोजितं चापमृतः शशंशुः ॥ So in विक्रमो V. 7. the arrow that hit the vulture is recognized as that of आयुस् the son of पुरुवर्यस् and उर्वशी from the name it bears—कुमारस्त्रायुषो वाणः प्रहर्तुः द्विषदायुषाम् । हरिसहस्रं हरीणां (वाजिनां) सप्तैव युज्यते इति । “the usual number of Indra’s horses is seven. The number one thousand is not according to the mythic representation of Indra’s character but is merely a poetic exaggeration.”—Pandit. Kale suggests that हरि may be taken to mean “a ray”—so that the expression may be understood to mean “streaming with a thousand rays.”

104. Construe:—रघुपतिः अपि जातवेदोविशुद्धां प्रियां प्रगृह्य प्रियसुहृदि विभीषणे वैरिणो अयं संगमय्य रविमुतसहितेन ससौमित्रिणा तेन अनुयातः भुजविजितविमानरत्नाधिरूढः पुरीं प्रतस्थे ॥

The metre of this stanza is तारा or तारका thus described व्यधिकदशयतिर्ननौ रौ भवेतां ररौ तारका ॥ It is also called नाराच—defined as इह ननरचतुष्कसृष्टं तु नाराचमाचक्षते ॥

जातवेदोविशुद्धाम्—जातवेदस् is “fire” explained thus : जातं वेदः धनं ज्ञानं वा यस्मात् । जात+विद्+the affix अस् (असुन्) जातवेदसि विशुद्धा । Proved pure in fire. The युद्धकाण्ड 115-118 narrates the fire ordeal of Sītā; and this fire-ordeal is so often referred to by poets dealing with the story of Rāma. Cf. उत्तरराम. I. 40. हा हा धिक् परगृहवासदूषणं यद्वेदेह्याः प्रशमितमद्भुते-रुपायैः ॥ So again in XIV. 61. Sītā in her message to Rāma refers to it—वाच्यस्त्वया मद्रचनात्स राजा बह्वौ विशुद्धामपि यत्समक्षम् ॥ रविमुत—This is सुग्रीवः । The उत्तरकाण्ड of the रामायण thus explains the genesis of सुग्रीव—Brahman, engaged in the practice of Yoga, happened one day to drop a tear

of joy, which falling on the ground produced a male monkey—the first of his race. This monkey one day beheld his own reflection in a stream. Thinking it to be an enemy, he jumped into the stream, and when he came out he found himself metamorphosed into a beautiful damsel of the race of monkeys. The God Sun was enamoured of her, and his semen fell upon her neck (ग्रीवा) and produced a monkey that was then named सुग्रीव.

CANTO XIII

Construe:—अथ गुणज्ञः स रामाभिवानो हरिः आत्मनः शब्दगुणं पदं विमानेन विगाहमानः (सन्) रत्नाकरं वीक्ष्य मिथः जायाम् इति उवाच ।

आत्मनः पदम् = विष्णोः पदम् = विष्णुपदम् । A periphrastic expression meaning 'the sky' used with reference to the identification of Rāma with Viṣṇu (रामाभिधानः हरिः i.e. विष्णुः) But Viṣṇu has three Padas or places, hence the qualification शब्दगुणं—having sound for its quality—for according to नैयायिक conceptions, sound is the specific quality of the ether or the sky. (आकाशस्य तु विज्ञेयः शब्दो वैशेषिको गुणः ॥ भाषापरिच्छेद 44). The reference is to the Pauranic legend of Viṣṇu's taking three strides and covering the earth with his first stride, the sky with his second, and the head of बलि by his third in his Vāmana incarnation. This Pauranic myth is based upon the natural phenomenon of the Sun-God covering the entire expanse of the sky with three steps, rising in the East, ascending to meridian height at noon and sinking in the West described in the Rigveda thus—त्रीणि पदा विचक्रमे विष्णुर्गोपा अदाम्यः । The same legend is alluded to in VII. 53. रत्नाकर—*lit.* the Store-house of gems—means the ocean. Cf. रत्नेषु लुप्तेषु बहुष्व-मर्त्यैरद्यापि रत्नाकर एव सिन्धुः ॥ विक्रमाङ्क० I. 12.

2. Construe:—वैदेहि आ मलयात् मत्सेतुना विभक्तं फेनिलम् अम्बुराशि छायापथेन (विभक्तं) शरत्प्रसन्नम् आविष्कृतचारुतारम् आकाशम् इव पश्य ।

आ मलयात्—As far as the मलय mountain i.e. its southern extremity, फेनिलम्—फेनवन्तम्, फेन—इल (च्) which is a possessive affix. छायापथ—the band or path of light (छाया)—is the milky way known as आकाशगङ्गा. The comparison of the dark sea covered with foam with the deep blue sky spangled with the clustering stars is strikingly original and very happy.

3 Construe:—यियक्षोः गुरोः मध्ये तुरंगे कपिलेन रसातलं संक्रमिते तदयं मुर्वीम् अवदारयद्भिः नः पूर्वैः अयं परिवर्धितः किल ॥

गुरोः—Of (their) father—सगरः यियक्षोः—*Gen. Sing.* of यियक्षुः a desiderative noun from यज् (यियक्षति). कपिलेन etc. although the horse was carried off by Indra, the poet says so, following the belief of the sons of Sagara who finding the horse by the side of the sage took him to be the thief. *Vide* मल्लिनाथ. When सगर began to perform his hundredth horse-sacrifice, his horse was carried off by Indra to the nether world although the sixty-thousand sons of सगर guarded it; then tracing the horse by the print of his hoofs they came to a chasm, and excavating it they descended into the पाताल where they found the horse beside the sage कपिल. They accused him of theft whereupon getting angry he consumed them to ashes. भगीरथ the great-great-grandson of सगर then brought down to earth the Ganges from Heaven and filled the cavity they had dug up with its waters that these might purify the ashes of his sixty thousand ancestors. So the chasm was called सागर. This is properly the Bay of Bengal where the Ganges empties itself, but the word is used to mean “the Ocean.” The legend is referred to by भवभूति in his उत्तरराम.

I. 23. तुरगविचयन्यग्रानुर्वीभिः सगराध्वरे etc.

1. The construction is simple.

गर्भं दधति—Referring to the evaporation of the waters of the sea by the rays of the Sun. The गर्भं is the vapour held in suspension in the atmosphere. For the idea cf. X. 58. सौरीभिरिव नाडीभिरमृताख्याभिरम्मयः ॥ So in Rāmāyaṇa किष्किन्धा 28-3. We have नवमासघृतं गर्भं भास्करस्य गभस्तिभिः । पीत्वा रस समुद्राणां द्यौः प्रसूने रसायनम् ॥ विवृद्धिमत्रा etc. reference to the pearls that grow at the bottom of the Sea; cf. कुमार II. 37. तस्योपायनयोग्यानि रत्नानि सरितांपतिः । कथमप्यम्भसामन्तरा निष्पत्तेः प्रतीक्षते ॥ अविन्धनं वह्निः—The वाङ्मय fire. प्रह्लादनं ज्योतिः—The moon, churned from the bottom of the Sea. Cf. यथा प्रह्लादनात् चन्द्रः प्रतापात्तपनो यथा । etc. IV. 12.

5-6. The construction of both stanzas is simple. तां तां—The repetition expresses a variety of forms or states through which it passes. ईदृक्नया इयत्तया वा—ईदृक् (of this form or nature) तस्य भावः तथा=प्रकारतः । इदं प्रमाणम् अस्य इयान् (of this measure or extent) तस्य भावः तथा=परिमाणतश्च.

युगान्तोचितयोगनिद्रः पुरुषः लोकान् संहृत्य अमुम् अधिशेते ।—युगान्ते उचिता (परिचिता) योगनिद्रा यस्य सः । Who sleeps his accustomed sleep of meditation. It is a sleep characterized by meditation, in which consciousness is not lost. अमुम् अधिशेते—अधि + शि governs the accusative of the noun indicating the place where one sleeps—so अमुं रत्नाकरम्=अधिशेते Sleeps on this ocean. प्रथमेन धात्रा—the first creator is Brahman so called because he himself created ten प्रजापतिः for the work of creation. Vide मनु० I. 34-35.

7. Construe—पक्षच्छिदा गोत्रभिदा आत्तगन्धाः महीध्राः शतशः शरण्यम् एनं परेभ्यः उपप्लविनः नृपाः धर्मोत्तरं मध्यमम् इव आश्रयन्ते ।

पक्षान् छिनत्ति इति पक्षच्छिदः । गोत्रान् (mountains) भिनत्ति इति गोत्रभिद् । Both are found by the addition of the affix क्विप् to the root which then is dropped. गोत्रभिद् “The cleaver of mountains” is Indra who is described in the Veda as clearing the cowpens and letting off the cows—

which was an allegorical representation of the phenomenon of the fall of rain from clouds. गोत्र literally means a cow-pen—गावः त्रायन्ते अत्र । The clouds that confine the rain—the cows of heaven—are such cow-pens. This original significance, however, of the myth was lost sight of, giving rise to the other myth of Indra's cleaving the mountains through a misunderstanding of the word गोत्र. आत्तगन्धाः—हृतगर्वाः अभिमूताः । the expression is used in the शाकुन्तल after VI. 25. केन आत्तगन्धः माणवकः । शरयम्-शरणसमर्थम्-शरणे साधुः शरयः । उपप्लविनः-उपप्लवः (Harassment) एषां विद्यते इति । Those who are harassed. धर्मोत्तरम्-धर्मेण उत्तरः तम्-धर्मः उत्तरः यस्य तम् । One who is conspicuous by his (sense of) duty; who places duty above all other things. मध्यम translated as "a natural" may have been used by Kālidāsa in the technical sense of the head of a circle of kings—राजमण्डल). Cf. उपगतोऽपि च मण्डलानामितां etc. IX. 15.

8. Construe:—आदिभवेन पुंसां रसातलात् प्रयुक्तोद्बहनक्रियायाः भुवः प्रलयप्रवृद्धम् अस्य अच्छम् अम्भः मुहूर्तं वक्त्राभरणं बभूव ॥ The reference is to the वराह incarnation of Viṣṇu. प्रयुक्तोद्बहन etc. प्रयुक्ता उद्बहनस्य क्रिया यस्याः । Which was subjected to the operation of lifting—i. e. which was upraised. This also suggests उद्बहन i.e. marriage and the earth is like a maiden who covers her face in bashfulness by a veil which in the present case is the swelling waters of the sea. वक्त्राभरणम् seems to be a misreading—the proper expression being वक्त्रावरणम् ।

9. The const. is simple. The sea is represented as a lover dallying with his river-brides, kissing them and allowing himself to be kissed by them. So the rivers are प्रगल्भ i.e., प्रौढनायिकाः (those who are bold in love) as opposed to मुरधा i.e. newly-married and therefore timid brides. पाययते according to the rule निगरेण वलनार्थे चरन् roots

having the sense of "swallowing, moving" take the *Parasm.* in the causal even when the fruit of the action goes to the agent. So the form should be पाययति—but according to the सूत्र—न पादम्याङ्यमाङ्पा० १.३.८६ cited by मल्लिनाथ "the roots पा to drink, दम् to tame etc. do not take the *parasm.*" and so we have पाययते.

10-11. Construe :—अमी तिमयः विवृताननत्वात् ससत्त्वं नदीमुत्ता-
म्भ आदाय संमीलयन्तः सरन्ध्रैः शिरोभिः जलप्रवाहान् ऊर्ध्वं वितन्वन्ति ।

तिमयः—Probably whales—vide. मल्लिनाथ As they close their jaws the water is spouted up from the orifices in their heads. मातङ्गनक्रैः—मातङ्गाकारैः नक्रैः । a compound of the शाक-
पार्थिवादि Class.

12. Construe :—बेलानिलाय प्रसृताः महोर्मिर्विस्फूर्जथुनिर्विशेषाः
एते भुजंगाः सूर्यांशुसंपर्कसमृद्धरागैः फणस्थैः मणिभिः व्यज्यन्ते ।

बेलानिलाय—i.e. बेलानिलं पातुम् । To drink in the breeze from the shore-line (बेला). महोर्मिं etc. महोर्मिणां विस्फूर्जथुः तस्मात् निर्विशेषाः—Indistinguishable from the swirling (विस्फूर्जथुः) of the waters. The word विस्फूर्जथुः is formed on the analogy of वेपथुः from वेप्, श्वयथुः from श्वि, स्फूर्जथुः from स्फूर्ज् etc. Vide मल्लिनाथ.

13-14. अधरस्पर्धिषु—अधरेण स्पर्धन्ने इति अधरस्पर्धिनः तेषु । That vie with thy lips—are as red as thy lips. ऊर्ध्वाङ्कुर etc. ऊर्ध्वाश्च ते अङ्कुराः च तेषु प्रोतं मुखं यस्य ।

As the conch-shells were splashed forcibly upon the coral-reef their openings got fixed up into the projecting points of the corals and hence could but slowly drift away. प्रवृत्तमात्रेण पर्याप्ति पातुम्—referring to the formation of a cloud through evaporation. The column of vapour over the eddy began to whirl round, presenting the appearance of a churning-rod that is turned round. So the उत्प्रेक्षा-

15. The commentator gives the bare construction.
अयश्चक्र the sea from a distance looked like an iron-wheel.

अयसः चक्रम् अयश्चक्रं तेन सदृशः तस्य । Cf. स्युरुत्तरपदे त्वमी । निभसकाश-
नीकाशप्रतीकाशोपमादयः—अमर. These words when forming
the latter members of compounds express सदृश्य. These
are नित्यसमास, as the words cannot be separately used but
only when compounded. Some give the following addi-
tional verse after this:—निस्त्रिशकल्पस्य निधेर्जलानामेषां तमालद्रुम-
राजिनीला । दूरादरालम्बु विभार्ति वेला कलङ्कलेखामलिनेव धारा ॥

16-18. संभावयति—मण्डयति Decorates. आयताक्षि—आयते अक्षिणी
यस्याः सा आयताक्षी. दिनकर and वल्लभ read आयताक्षम् and construe it
attributively with आननम् । विम्बाधर—This should be dissol-
ved as a compound of the शाकपार्थिव class—विम्बाकारो विम्बतुल्यो
वा अधरः विम्बाधरः । Otherwise if dissolved as विम्ब इव अधरः
the compound would be अधरविम्बः like मुखकमलम् । सैकतं—
सैकत is formed from सिकता + अ (ण). सिकताः सन्ति अस्मिन्प्र-
देशे इति । फलावर्जित etc. The araca-palm bending beneath
the burden of their fruit. Kale remarks that “the areca
palm grows straight up and is not bent down by its
fruit. So it seems Kālidāsa had not seen it personally.”
But we have the evidence of भवभूति—who in his मालतीमाधव
VI. 19 describes the trees as bent down—ताम्बूलीपटलैः पिन्ड-
फलितव्यानम्रपूगद्रुमैः ॥ Did भवभूति blindly follow कालिदास ?
करभोरु—Voc. Sing. of करभोरु—there is a different explana-
tion from that given by मल्लिनाथ for this word. करभ is taken
to mean the trunk of an elephant which is round and
tapering and therefore may have suggested to the poet its
likeness with the thighs. Kālidāsa thinks of the trunk as
an उपमान for the thigh in कुमार I. 36. नागेन्द्रहस्तास्त्वचि कर्कश-
त्वात्...जातास्तदुर्वारपमानबाह्याः ॥ So also राजशेखर uses the
epithet द्विरदराजनासोरु in विद्धशालभञ्जिका and we get द्विरदनासोरुः
in मट्टि. IV. 17. The अमरकोश, however, does not assign the
meaning to the word; for the compound, vide मल्लिनाथ.
निष्पततीव—for a similar idea cf. शाकुन्तल VII. शैलानामवरोहतीव
शिखरादुन्मज्जता मेदिनी etc.

19-20. सुराणां पथा—the path of the Gods which is higher than the region of the clouds. पतताम्—of the birds. सचरते—as the comm. observes सम् + चर् takes the *Ātm.* when used with a noun in the *instr.* case—यथा संचरते। ०दानगन्धिः—मल्लिनाथ remarks in his commentary on IV. 45. (गजदानसुगन्धिना) that the form सुगन्धि is not correct, for the समासान्त इ (सुगन्धि) occurs only where the गन्ध is natural; the smell of ichor is not the natural smell of wind, and hence the form should have been ०दानगन्धः। But according to the best authorities on grammar the form is perfectly correct. त्रिमार्गगा is the triple-streamed Ganges. विमर्द suggests “close contact.” For the idea cf. IX. 68 तस्य...स्वेदमाननविलग्नजालकम्। आचचाम सनुषारशीकरो भिन्नपल्लवपुटो वनानिलः॥ also कुमार VIII. 25. तस्य जातु...प्रियाक्लमम्। आचचाम सलवङ्गकेसरश्चाङ्कार इव दक्षिणानिलः॥

21-22. चखिह O irate one: it is nothing more than a term of endearment; it indicates one who has a high sense of dignity. आमुञ्चति Gives, offers or places, fixes on. Cf. XII. 86 मातलिस्तस्य माहेन्द्रमामुमोच तनुच्छदम्॥ अपोषविघ्नम्—अपोढा: विघ्नाः यस्मात् तत्। Which is now free from dangers. घोरभूतः—घोराणि विभ्रति इति—Wearing barks, bark-clad. यथास्व—स्वं स्वम् अनतिक्रम्य—each occupying his own.

23-25. त्वच्चरणारविन्द etc. A beautiful उरभेदा—the anklet lying mute on the ground is fancied as struck dumb with sorrow at separation (विश्लेष) from Sitā's lotus-feet. स्थली—A natural level spot, a glade. आवर्जितपल्लवाभिः—(with their branches) whose leaves were drooping; the dumb creepers sympathising with him, showed him the way by bending their leaves in the direction. This is of course “Pathetic fallacy,” where human feelings are attributed to inanimate nature. अगतिश्च—गत्यनभिश्च—One who does not

know the destination, or the way she went. उत्पत्तराजीनि—उदगता पद्मणां राजिः येषां तानि ।

26-28. माह्ववतः—“Mythically the माह्ववान् is one of the mountains that rise from the base of the Meru.”—Pandit. Its identity is not established. But as Rāma is described to have lived there after he killed Vālin, it must be some mountain-range in the South. अम्बरलेखि—अम्बरं लिखति इति । —Scratching, touching the sky. Cf. प्रासादम् अत्र लिहम् । XIV. 29.

नवं पयो etc. The line is a beautiful instance of the figure दीपक, विसृष्टं being connected with the कारकः पयः and अश्रु as also with वनैः and मया. कदम्बम्—the flower of the कदम्ब tree which bursts into bloom at the rumbling of fresh clouds. Cf. मेघ I. 25 त्वत्संपर्कात्पुलकितमिव प्रौढपुष्पैः कदम्बैः । असह्ययानि All these things which are in themselves so agreeable become hateful to a person severed from the loved one as they are excitants of passion. कम्पोत्तरम्—कम्पः उत्तरः यस्मिन्—full of tremor. For the sense of उत्तर vide 7 (धर्मोत्तरम्). दिनकर remarks “वनगर्जितभीतेः सकम्पया त्वया क्रियमाणमिति यावत्.” The कम्प may, however, be taken to refer to the सात्त्विकभाव वेपथुः—cf. कुमार. III. 17. शिरसा प्रणिपत्य याचितानि उपगूढानि सवेपथूनि च ॥ उपगूढम्—An embrace. गुहाविसारीणि—गुहासु विसरन्ति इति तच्छीलानि । cf. गुहानिबद्धप्रतिशब्ददीर्घम् । II. 28. वसुधाधरकन्दराभिर्सर्पीं प्रतिशब्दोऽपि etc. विक्रमो० I. 15.

29. Construe:—यत्र विभिन्नकोशैः नवकन्दलैः आसारसिक्तक्षिति-बाष्पयोगात् विडम्ब्यमाना ते विवाहधूमारुणलोचनश्रीः मामक्षिणोत् ॥ The vapour rising from the hot earth after a rain-shower resembles the smoke rising from the altar-fire at the marriage-rite. Cf. विक्रमोर्व० IV. 5. आरक्तराजिभिरियं कुसुमैर्नवकन्दली-सलिलगर्भैः कोपादन्तर्बाष्पे स्मरयति मां लोचने तस्यः । The कन्दली is the plant called कर्दल in Marathi. विडम्ब्यमाना—अनुक्रियमाणा being imitated. विवाहधूम etc.—The smoke of the sacrificial

fire has to be inhaled by a married pair—cf. VII. 27.

वधूमुखं पाटलगण्डलेखमाचारधूमग्रहणाद्वभूव ॥

30. उपान्तवानीर etc. उपान्ते वानीराणां वनैः उपगूढानि ॥ आलक्ष्य
etc. आलक्ष्याः (Slightly visible, because of the distance), पारिप्लवाः
(playful or quick-moving चञ्चलाः) सारसाः येषु तानि ॥ The
सारसाः are aquatic birds like ducks, geese etc. सरसि भवाः
सारसाः । पिवतीव—here is a fine उत्प्रेक्षा (Poetic fancy, conceit).
The fatigue is caused by the sight having to descend to the
waters from a great height. The पद्मम् is described in the
रामायण as a lake of transparent, sweet water, covered with
every kind of lovely lotus, *vide* रामायण, अरण्यकाण्ड 73. वानीरवन—
a thicket of वानीर a kind of reed.

31-32. रथाङ्गनाम्नाम्—रथाङ्गं (रथस्य अङ्गं चक्रं) नाम यस्य स
रथाङ्गनामा—the Cakravāka bird, who is called चक्र or चक्राह्व.
The word is so often used by Kālidāsa—cf. रथाङ्गनामन् वियुतो
रथाङ्गश्रोणिबिम्बया etc. विक्रमो० IV. 18. रथाङ्गनाम्नोरिव भावबन्धनं बभूव
यत्प्रेम परस्पराश्रयम् etc. रघु III. 24. तटाशोकलताम्—मल्लिनाथ inter-
prets लताम् as a शाखा or branch. It may, however, refer to
a lithe, supple young tree. स्तनाभिरामं स्तनौ इव अभिरामौ
स्तवकौ ताम्यामभिनम्राम् । परिबन्धुकामः—according to तुं काममन-
सोरपि the nasal of the infinitive is dropped before काम
and मनस्. This shows उन्माद or mental derangement
through love or grief etc. In the विक्रमोर्वशीय we have a simi-
lar situation यावदस्याः प्रियानुकारिण्याः परिष्वङ्गप्रणयी भवामि ।
Act IV.

33-34. विमानान्तरं V. L. विमानान्तविलम्बिनीनाम् hanging from
the ends of the विमान. प्रत्युद्ब्रजन्तीव—a poetic fancy (उत्प्रेक्षा).
चरित्रवर्धनं remarks—स्वजातीयारावभ्रमात् प्रत्युदगीयमानाः ।

पेशलं—पेशलः मध्यः यस्याः । Slender of waist. घटाम्बु०
shows her great love of the tree; she was so delicate
and yet she would herself water the tree with heavy

jars lifted up by her. Sītā's love of trees is also beautifully described in प्रतिमा V. 3. योज्स्याः करः श्राम्यति दर्पणेऽपि स नैति खेदं क्लेशं वहन्त्याः । etc.

35. अनुगोदम्—गोदायाः गोदावर्याः समीपे—अनुगोदम्—अव्ययीभावः । त्वदुत्सङ्गं—तव उत्सङ्गः त्वदुत्सङ्गः तस्मिन् निषण्णः मूर्ध्ना यस्य सः । वानीर-गृहेषु सुप्तः स्मरामि । As the *comm.* remarks the whole sentence is to be taken as an object of the verb स्मरामि. Some read स्मरामि सुप्तम्—सुप्तं in that case means स्वापः sleep. I remember the sleep (I had) etc. But the difficulty is that the other epithets of Rāma describe features of the past and hence form part of things remembered but they are to be taken attributively with राम and therefore suggest a present state. But he is not reclining in her lap now and remembering the sleep he slept then. The reclining in her lap and the sleep both are things remembered. So the whole sentence describing a past experience is to be taken as an object of स्मरामि—and the reading सुप्तं on that account is rejected.

36. Construe—यो भ्रमेदमात्रेण नहुषं मघोनः पदात् प्रभ्रंशयांचकार तस्य आबिलाम्भः परिशुद्धिहेतोः मुनेः भौमः स्थानपरिग्रहः अयम् ॥ प्रभ्रंशयां यो etc. like तं पातयां प्रथमम् आस etc. IX. 61. This is a deviation from Pāṇini's rule according to which the periphrastic base प्रभ्रंशयां and the auxiliary चकार must go together and cannot be separated through the interposition of other words. The reference is to the story told several times in the महाभारत of नहुष, who after he was crowned king of the Gods, demanded that Śacī, Indra's wife, should marry him. By the advice of बृहस्पति she agreed to comply with his request provided he came to her in a litter borne by the celestial sages (देवर्षयः). When these were bearing his litter, they asked him if he did not consider the Brāhmanas and the Vedas as the Supreme

ललाटं०—ललाटंतपः सप्तसप्तिः यस्य सः । ललाटंनपः—Scorching the forehead, beating down fiercely on the brow. The nasal of ललाट and असूर्य is retained when followed by तप् and दृश् respectively—with the affix अ (खश्) So ललाटंतपः, असूर्यपश्य etc. सप्तसप्तिः=सप्त सप्तयः (अश्वाः) यस्य । This is an epithet of the Sun. तपस्वति is a denominative from तपस् meaning तपश्चरति । This penance is called पञ्चाग्निसाधन— as the person practising it sits in the midst of four fires on his four sides, while he fixes his gaze on the Sun who is regarded as the fifth fire. दान्तः—P.P. from दम्—Gentle or self-subdued, self-restrained.

42-43. व्याजार्घं०—व्याजेन (Under some pretext) अर्घम् (ईषत्) संदर्शिता मेखला येषु तानि. जनितेन्द्र०—जनिता इन्द्रस्य शङ्का येन तम् ।—The idea that Indra is afraid of the penance of a mortal and tries to disturb it by putting temptations in the way is very frequently given. Cf. विक्रमो० I. या तपोविशेषपरिशङ्कितस्य सुकुमारं प्रहरणं महैन्द्रस्य । विभ्रमचेष्टितानि are coquettish wiles or acts, विभ्रमयुक्तानि चेष्टितानि—or as मल्लिनाथ takes it विभ्रमाः एव चेष्टितानि । विभ्रमाः are acts or gestures that are prompted by passion. कुशस्त्रचिलावम्—जुनाति इति लावः तम् । लृ + अ (ण्). सभाजने—सभाजनम्—from सभाज् 10 conj. to honour, welcome, greet. The loc. according to निमित्तात् कर्मयोगे denotes the object or purpose for which a thing is done. Cf. स्नेहान् सभाजयितुमेत्य दिनान्यमूनि etc. उत्तरराम० I. 7 प्राध्वम्—adv. agreeably, favourably. Waves agreeably in welcome i.e. waves in gracious welcome.

44-45. वाचंयमत्वात्—according to “वाचि यमो व्रते” अ (खच्) is added to यम् when वाच् is used as a पूर्वपद and a bow is indicated; while अम् is added to वाच्—according to वाचंयमपुरंदरौ च । पा० III. 2, 40. and VI. 3. 69. व्यवधानम्—तिरोधानम्—obstruction, intervention. तनुमप्यहौषोत्—Rāma visited the hermitage of the sage शरभम् on his way

towards the South. Then the sages sacrificed his body to Agni; and when that was consumed, there arose from the fire a beautiful youth who was no other than शरभः himself who in that form departed to the world of ब्रह्मन्.

46-47. भूयिष्ठसमाव्यफलेषु—according to मल्लिनाथ संभाव्य means श्लाघ्य—excellent, luscious. बल्लभ and दिनकर interpret it to mean प्राप्य “अतिशयेन प्राप्यानि फलानि येषां ते तेषु.” धारास्वनो etc. the epithets are to be interpreted in two different ways according as we take them with चित्रकूट and with ककुब्जान्. So धारास्वनो means (i) धाराणां स्वनाः तैः उद्गारि दरी एव मुखं यस्य—its mouth-like cave resounding with the noise of (falling) streams; and (2) धारया स्वनोद्गारि दरी इव मुखं यस्य—whose mouth, cave-like, is bellowing continuously (धारया). शृङ्गाद्र् etc. (1) शृङ्गाग्रे लग्नः अम्बुदः एव वप्रपङ्कः यस्य—to whose peak is clinging a cloud looking like mud got in butting sport; (2) To whose horns is clinging cloud like the mud from a bank वप्र. By वप्र is meant वप्रक्रीडा referred to by our poet in the मेघदूत—(cf. वप्रक्रीडां परिणतगजप्रेक्षणीयम्)—a sport enjoyed by elephants and bulls of butting against the bank of a river, of tearing up earth from it with its tusks or horns. बन्धुरगान्त्रि—Having some parts elevated and some depressed—and hence one of proportionate limbs. The word occurs in शाकुन्तल VI. 18. कथं नु तं बन्धुरकोमलाङ्गुलि करं etc. where बन्धुर means “lovely”; and in कुमार 1-42 कण्ठस्य तस्याः स्तनबन्धुरस्य । where बन्धुर is explained as उन्नत. ककुब्जान्—प्रशस्ता ककुब् (hump) अस्यास्तोति—A bull with a large hump.

48-49. मुक्तावली etc. a beautiful comparison—the river looks like a pearl-string round the neck of the earth—so conversely a pearl-string round the neck is compared to a river flowing down a mountain-slope Cf. पाण्डुरोऽयमंसार्षितलम्बहारः—आभाति..... सनिर्झरोद्गार इवाद्रिराजः ॥ VI. 60. सुजातः—well-born—i. e. well-grown, cf. सुजातयोः पङ्कजकोषयोः III. 8.

अनुगिरम्—The alternative form is अनुगिरि—यवाङ्कुरा० etc. the cheeks of Sītā were pale-yellow like a barley-sprout.

50-51. अनिग्रह—निग्रह means punishment; they are tame even when there is no fear of any punishment—अपुष्प०—according to उदेति पूर्वं कुसुमं ततः फलम्, शाकु० VII.30. But there the trees bear fruit without first showing the sign (लिङ्ग) viz. flowers.

The सप्तपि are often represented as plucking lotuses from the Ganges or from the lakes on the Himālayas after their bath, for offering worship; vide कुमार 1. 16. प्रवर्तयामास—etc. the reference is to the story told in the Rāmāyaṇa अयो० 117. 9-10. There was a ten years' draught, but in the penance grove of अनसूया fruit and roots were produced through the power of her austerities and the holy Ganges flowed past her dwelling.

52. Construe:—वीरासनः ध्यानजुषाम् ऋषीणां समाध्यासितवेदिमध्याः अर्मी शास्त्रिनोऽपि निवातनिष्कम्पतया योगाधिरूढा इव विभान्ति ।

वीरासन—*is a kind of Yaugic posture, described by the commentator. समाध्यासित*—as the trees stood in the midst of the altars constructed round them, and were motionless through the absence of wind, they looked like योगिनः occupying the central part of the altars and practising contemplation. योगाधिरूढः—योग is ध्यान—concentration of the mind so as to secure a union of the individual soul with the Supreme Soul.

53. उपयाचितः—Besought by thee—approached by thee with a request. उपयाचितक is what is called नवस in Marathi. It is a promise made to a deity of some gift to be made on the fulfilment of one's desire. गारुडानां मणीनाम्—of emeralds; the green leaves of the tree appear like emeralds, while the fruits appear as rubies.

54-57. These four stanzas go together; they form a कलापक (कलापकं चतुर्भिः स्यात्) and describe the confluence

of the rivers गङ्गा and यमुना The poet gives here some of the loveliest images in order to bring out vividly the contrast of colours of the waters of the two rivers—one white, the other dark. Cf. गाङ्गमम्बु सितमम्बु यामुनं कज्जलाभम् ॥ etc. The main sentence is अनवद्याङ्गि पश्य यमुनातरङ्गैः भिन्नप्रवाहा गङ्गा विभाति ववचित्त...यष्टिरिव, अन्यत्र माला etc.

प्रमालेपिभिः—covering with their lustre (the pearls in the necklet यष्टिः), उत्खचिचान्तरा—उत्खचितानि अन्तराणि यस्याः । whose intervening spaces are woven with etc. स्वगानां प्रियं—the birds that love the मानस lake are the swans. The fondness of the swans for the मानस lake is so often referred to by Kālidāsa. Cf. तच्छ्रुत्वा ते श्रवणसुभगं गर्जितं मानसोत्काः । मेघ I- 11; also मेघश्यामा दिशो दृष्ट्वा मानसोत्सुकचेतसाम् । कूजितं राजहंसानां नेदं नूपुरशिञ्जितम् । विक्रमो० IV. 14. कादम्ब a kind of swan or goose black in colour. भक्तिः—ornamental painting or arrangement. Cf. भक्तिच्छेदैरिव विरचितां भूमिमङ्ग्ले गजस्य । मेघ० I. 19. छायाविलीनैः तमोभिः—(chequered श्वलीकृता) by darkness lurking, lying underneath the shades. रन्ध्रेषु etc. How beautiful the image! The dark waters of the यमुना mingling with the white water of the गङ्गा appear like portions of the blue sky peeping out of the interstices of the white clouds of autumn. कृष्णोरगभूषणा—black serpents coiled round his arm and neck serve as ornaments. Cf. मालतीमाधव—I. 1; also कुमार V. 66. करेण शंभोः वलयीकृताहिना etc.

58-59. This describes the divine power of the confluence. All philosophical systems agree that salvation is attained through right knowledge—तत्त्वज्ञानात् मोक्षः । But such is the power of the sacred place that a mere plunge in the waters at this place will secure freedom for the soul which would be no more subject to birth and rebirth. समुद्रपत्न्योः—for this idea, cf. stanza 9 *supra*.

निषादाधिपतेः—this was गुह king of the निषाद probably one of the aboriginal tribes. His capital was राक्षवेर cf. उत्तरराम I. 21. शृङ्गवेरपुरे पुरा । निषादपतिना यत्र स्निग्धेनासीत्समागमः ।

60-63. These four verses again form a कलापक. The poet describes the river सरयू “the common mother of the kings of Ikṣvāku’s line.

पुण्यजनाङ्गनानाम्—the wives of the यक्षs—the subjects of कुबेर. The river Sarayū according to our poet, rises from the lake मानस—(ब्राह्मं सरः—the lake was created by ब्रह्मन् from the water in his कमण्डलु or from his mind, according to different accounts). It was therefore natural that the ladies from अलका—the city of कुबेर—came to this river that flowed through his territory and sported in her waters and plucked the Golden lotuses there. आप्तवाचः यस्याः कारणं ब्राह्मं सरः उदाहरन्ति बुद्धेः अव्यक्तमिव । the wise, the writers of trustworthy accounts—such as the पुराणs (आप्ताः यथार्थाः वाचः येषाम्) declare the मानस lake to be her source. बुद्धेः etc. this refers to the doctrine of the साङ्ख्य philosophy that explains the evolution of the entire world from two original elements प्रकृति and पुरुष. Of these प्रकृति is original matter—also called अव्यक्त, प्रधान. From प्रकृति are evolved the seven principles महत् or बुद्धि, अहंकार, and the पञ्च तन्मात्रs; and the sixteen modifications (विकारs)—which are the five ज्ञानेन्द्रियs, the five कर्मेन्द्रियs, the mind, and the five महाभूतs. Thus there are 25 original elements evolved from प्रधान or primordial matter. The following कारिका enumerates them—मूलप्रकृतिरविकृतिर्महदाद्याः प्रकृतिविकृतयः सप्त । षोडशकस्तु विकारो न प्रकृतिर्न विकृतिः पुरुषः ॥ सांख्यका० 3

तीरनिखातयूपा—तीरयोः निखाताः यूपाः यस्याः । या जलानि राजधानीम् अयोध्याम् अनु वहति । अनु here is कर्मप्रवचनीय governing the accusative. अवभृथ—means the ceremonial bath marking the conclusion of a sacrifice. सैकतोत्सङ्ग—प्राज्यैः पयोभिः etc.

The river is regarded as the common foster-mother (उत्तर-कोसलानां सामान्यधात्रीम् इव मे मानसं यां संभावयति ।) of the kings of the उत्तरकोसलस. So they were used to enjoy in her lap of sandy bank, and were fostered by the abundant milk (पयः) viz. the water of the river. उत्तरकोसलानाम्—उत्तरकोसलानां राजानः उत्तरकोसलाः तेषाम् । तरङ्गहस्तैः etc. So the river is fancied as extending her arms—her waves to clasp him. who had dwelt apart all these days.

64-66. उज्जिह्वीते—Goes up, rises up; third person singular, present of उद् + ह्वा III. Conj. ātm.

अद्वा—Truly, surely; पालितसंगराय—संगरः from सं + गृ to promise; a promise, he made to his father that he would live in the forest for 14 years. पदातिः—पादाभ्याम् अतति गच्छति इति—a pedestrian; one who walks on foot. According to पादस्य पदाज्यातिनोपहृतेषु । पाणिनि VI.3.52 पाद is changed to पद before आजि, आति, ग and उपहत वाहिनीकः—the क is added to a बहुव्रीहि compound ending in a feminine noun in ई or ऊ or a word ending in ऋ; “नद्यत्तश्च” इति कप् । चीरवासाः—वल्कलवसनः—चीरं वासः यस्य । In a hermit's garb; dressed like a hermit.

67. मदपेक्षया—Out of consideration for me, or out of love or devotion to me, मदभक्त्या as the commentator explains. श्रियम्—the accusative is necessary, as the use of genitive is precluded with a noun of agency ending in the affix तृ (न्). So we cannot say श्रियः अभोक्ता vide Pāṇini II. 3. 69. आसिधारम्—असिधारायाः इदम्—असिधारा + अ(ण). The व्रत or vow is explained by the commentator in his quotation from यादव.

68-70. ज्योतिष्पथात्—ज्योतिषां पन्थाः ज्योतिष्पथः तस्मात्—the path of the luminaries, the sky. हरीश्वरः—सुग्रीवः । अदूरमही-तलेन मार्गेण—By a path (i.e. ladder) that was not far from the earth's surface, i.e. that was not very high. मङ्गलम्—

मङ्गिभिः रचितस्फटिकेन i.e. where crystal slabs were arranged ladder-like, in wavy lines (मङ्गि)—This shows that he descended by a ladder of crystal slabs. अर्घ्यं—He was received with welcome offerings. पर्यङ्गः—परिगतः अश्रूणि—प्रादि तत्पुरुष compound—with tears welling up in his eyes. मूर्धनि चोपजत्रौ—this indicates great love; it is the custom for elderly people to smell a child or one younger than themselves on the head as a token of affection.

71-72. रामप्रवृद्धिः So great was their love for Rāma that they had not shaved their beards during the exile. मन्त्रिवृद्धान्—वृद्धाः मन्त्रिणः तान् । the word वृद्ध becomes the second member of the compound word according to the rule राजदन्तादिषु परम्—पाणिनि. II. 2. 31.; the expression मन्त्रिवृद्ध is to be regarded as belonging to this class and hence the परनिपात. वार्तानुयोगः—वार्तस्य अनुयोगेन मधुराणि अत्रराणि यस्याः तया—with speech (वाचा) the letters of which were sweet on account of his questioning (अनुयोग) about their welfare (वार्तम्); for वार्तम्—cf. V. 13. सर्वत्र नो वार्तमवेहि राजन् ।

दुर्जातबन्धुः—दुर्जाते बन्धुः—आपदबन्धुः—A friend in distress, trouble. आदृतेन—आदरवता—with respect. लक्ष्मण व्युत्क्रम्य—passing over लक्ष्मण whom as his elder brother he should have saluted after Rāma.

73. Construe:—तदनु स सौमित्रिणा संसृजे । नम्रशिरसं प्रणतमेनं च उत्थाप्य रुद्धेन्द्रजित्प्रहरणव्रणकर्कशेन उरःस्थलेन अस्य भुजमध्यं क्लिश्यन् इव भृशम् आलिलिङ्ग ।

स च एनम् उत्थाप्य—एनम् stands for भरत but the commentator takes it to refer to लक्ष्मण एनं सौमित्रिम् उत्थाप्य । This, however, is not the natural construction. मल्लिनाथ is forced to put such a construction in order to make the stanza conform to the Rāmāyana wherein भरत is the elder brother and लक्ष्मण the younger. But व्युत्क्रम्य लक्ष्मणम् in stanza

72 shows that our poet at any rate looked upon लक्ष्मण as the older of the two.

74. तेषु वारुण्य—*as monkeys they loved to scale mountains; so when the elephants shed streams of mucus, they resembled mountains down whose slopes rivulets are flowing.*

75. Construe:—सानुप्लवः क्षणदाचराणां प्रभुरपि दशरथप्रभवानु-
शिष्टः रथान् भजे ये (रथाः) मायाविकल्परचितैः अपि तदीयैः स्यन्दनेः
तुलितकृत्रिमभक्तिशोभाः न (आसन्) ।

सानुप्लवः—अनुप्लव means a flower—अनुप्लवैः सहितः ।
क्षणदाचराणाम्—Of the night-walkers of the demons. क्षणं ददाति
इति क्षणदा night that gives rest or joy. मायाविकल्प etc. the
idea is that although the cars that he and his followers
occupied were fashioned, decorated, and painted (भक्ति)
by human hands, yet such was their beauty, that even
the magic cars of the Rākṣasas could not approach the
perfection of loveliness that these had attained.

76-77. विलसत्पताकम्—विलसन्त्यः पताकाः यस्मिन् तत् । काम—
गति—moving according to the काम i.e. desire or will of
the occupant. दोषातनम्—of the evening time; दोषा + तन like
सायंतन, चिरंतन etc. is formed by the addition of तन to ad-
verbs of time. बुधबृहस्पतियोगदृश्यः तारापतिः—the lord of stars
i.e. the moon looking lovely or shining (दृश्यः) because of
her conjunction with the two planets. तरलविद्युत् corresponds
with विलसत्पताकम् in the उपमेयवाक्य.

वर्षात्ययेन अभ्रघनात् इन्दोः रुचमिव—like the light of the moon
rescued from masses (घन) of clouds by closing of the rains
(वर्षात्यय). दशकण्ठकृच्छ्रात्—Set free from the calamity (कृच्छ्र)
in the form of Rāvaṇa, set free from his grasp. धृतिमतीम्—pro-
leptically used—she felt happy because she was rescued.

धृति means “happiness” “joy” “comfort” as in उन्मुक्तमति

धृति तद्रूपालोकदुर्ललितम् ॥ विक्रमो० II. 8 or धृतिपुष्पमयमपि जनो
बध्नाति न तादृशं चिरात्प्रभृति ॥ मालविका० III. 19.

78. लङ्केश्वर etc. the comm. explains the compound thus—लङ्केश्वरस्य प्रणतीनां भङ्गेन दृढव्रतम् । It should be taken as लङ्केश्वरस्य प्रणतीनां भङ्गः एव दृढं व्रतं यस्य तत् । According to मल्लिनाथ's explanation the व्रत namely पातिव्रत्य belongs to Sītā's feet which is rather absurd.

79. Construe—आर्यः काकुत्स्थः प्रकृतिपुरःसरेण स्तिमितजवेन पुष्पकेण
क्रोशार्धं गत्वा शत्रुघ्नप्रतिविहितोपकार्यम् उदारं साकेतोपवनम् अध्युवास ।

क्रोशार्धम्—क्रोशैकदेशं and not exactly half a क्रोश as अर्ध
meaning "exactly one-half" is neuter and takes पूर्वनिपात
so that the compound would have been अर्धक्रोशम्—like
अर्धपिप्पलि (अर्धं पिप्पल्याः). उपकार्या—पटभवनानि tents. see V.
41. XI. 93 तस्योपकार्यारचितोपचारा etc. आर्यः is a man who is
faithful to the religion and laws of his country. कर्तव्यमाचरन्
काममकर्तव्यमनाचरन् । तिष्ठति प्रकृताचारे स तु आर्य इति स्मृतः ॥

CANTO XIV.

1. Construe:—अथ दाशरथी उपघ्नतरोः छेदात् व्रतत्यौ इव भर्तुः
प्रणाशात् शोचनीयं दशान्तरं प्रपन्ते जनन्यौ तत्र समम् अपश्यताम् ।

अथ—After Rāma and Lakṣmaṇa had encamped in the
garden of Ayodhyā. दाशरथी (dual) the two sons of दशरथ.
According to पाणिनि IV. 95 अत इज् । we have दशरथ+इ(ज्)
in the sense of दशरथस्य अपत्यं पुमान् दाशरथिः । उपघ्नतरोः—
the tree of support; उपघ्न from उप+हन् to go to resort to.
according to the dictum ये हन्त्यर्थास्ते गत्यर्थाः । उपघ्न आश्रये ।
पाणिनि III. 3. 85. cf. अनपायिनि संश्रयद्रुमे गजमङ्गे पतनाय वल्लरी ।
कुमार० IV. 31. and रघु VIII. 47. यदनेन तरुर्न पतितः क्षपिता
तद्विपश्रितां लता ॥ दशान्तरम्—अन्या दशा दशान्तरम् a नित्यसंसात—a
कर्मधारय of the नित्य type; cf. राजान्तरम्, द्रव्यान्तरम् etc. It
always has a neuter ending no matter of what gender the

first member is

2. Construe:—यथाक्रमं प्रणतो हतारौ विक्रमशोभिनी तौ उभौ उभाभ्याम् अस्नान्वया विस्पष्टं न दृष्टौ (किन्तु) सुतस्पर्शसुखोपलम्भात् ज्ञातौ ।

यथाक्रमम्—According to मल्लिनाथ—स्वस्वमातृपूर्वकम्—each to his own mother. Or perhaps according to seniority—they bowed to कौसल्या first, Rāma doing so before Lakṣmaṇa, and then to सुमित्रा । सुतस्पर्श etc.—The touch of their son's persons, however, gave them a happy thrill and helped them to recognize them. सुतस्पर्श is described as distilling nectar etc. Cf. III. 26 शरीरयोगजैः सुखैः निषिञ्चन्तमिवामृतं त्वचि । Also विक्रमोर्वशीय VII सर्वाङ्गीणः स्पर्शः सुतस्य किल । So शाकुन्तल VII. 19

3. Construe:—तयोः आनन्दजः शिशिरो वाष्पः शोकजम् अशीतम् अश्रु उष्णतप्तं गङ्गासरय्वोः जलम् अवतीर्णः हिमाद्रिनिस्यन्द इव विभेद ।

Here is a very happy simile. Tears of joy are often described as cool and those of sorrow hot. The hearts of the two queens were filled with mingled emotions of joy and grief. The waters of the two rivers that rise in the Himālayas get heated during the hot season, but the melting ice at the same time, that swells the rivers even in summer, considerably softens down their high temperature.

4. Construe:—ते पुत्रयोः अङ्गे नैर्ऋतशस्त्रमार्गान् आर्द्रान् इव सदयं स्पृशन्त्यौ क्षत्रकुलाङ्गनानाम् ईप्सितमपि वीरसूशब्दं न अकामयेताम् ।

नैर्ऋतशस्त्रमार्गान्—paths. i.e. wounds made by the weapons of the Rākṣasas. For नैर्ऋत vide XI. 21. आर्द्रान् इव—as if still wet, i.e. fresh; the wounds were long healed, but such is a mother's affection. क्षत्रकुलाङ्गनानाम् etc.—the कुलाङ्गना is a compound of the शाकपार्थिव class; dissolve कुल-पालिकाः अङ्गनाः कुलाङ्गनाः ।

5. The const. is given by the commentator. In making obeisance to elders it was customary to announce one's name first; thus in the उत्तररामो VI, कुश thus bows to Rāma: तात प्राचेतसान्तेवासी कुशोऽभिवादयते । So Sitā announces herself as अलक्ष्मणा etc., in great self-disparagement अलक्ष्मणा

न विद्यन्ते लक्षणानि (अर्थात् शुभलक्षणानि) यस्याः सा । स्वर्गप्रतिष्ठस्य गुरोः Of their father whose dwelling place (प्रतिष्ठा) was the heavens. महिषी means "a crowned queen" cf. पट्टामिषिकता महिषी । अमरः; मह्यते नाम पूज्यते इति महिषी । Here, however, the general sense of queen is intended. अमक्तिभेदेन—Without making any distinction in making reverence; with equal devotion.

6-7. ननु is treated as a vocative particle, 'Oh'-by the commentator; but it is better to take it with तीर्थः— in the sense of "well, really to be sure" or to give the force of a rhetorical interrogative to the sentence as in our translation. प्रियमप्यमिथ्या—referring to the proverbial difficulty of saying what is agreeable and yet at the same time true. Cf. हितं मनोहारि च दुर्लभं वचः ॥

रघुवंशकेतोः—रामस्य. केतु originally meant "light" as in the familiar hymn to विष्णु in the R̥gveda केतुं कृण्वन् अकेतवे । पेशो मर्या अपेशसे etc. Later it came to be a 'flag, a banner', hence the most conspicuous or illustrious member of a family.

8-9. रत्नःकपीन्द्रैः—रत्नसां कपीनां च इन्द्रैः i.e. मुखैः । the leaders, chiefs of Rākṣasas and monkeys. सरसीः—Big lakes महान्ति सरांसि । जिष्णुः—ever-victorious from जि+स्तुः—according to ग्लाजिस्थश्च गस्तुः । पाणिनि III. 2. 139. इति ताच्छील्ये गस्तुप्रत्ययः । मेघप्रभवाः—मेघः प्रभवः यासां (अपां) ताः ।

तावत्—Used for emphasis—"who showed quite so magnificent" "who indeed shone etc." राजेन्द्र° राजेन्द्रस्य यन्नेपथ्यं—तस्य विधानं तेन शोभा । the lustre, splendour given to him by his being attired as a great-king by the investiture of the robes of state. उदिता-P.P. of उद्+इ. which rose. पुनरुक्तदोषा—पुनरुक्तं नाम दोषः यस्याः सा । the fault of repetition, of superfluity attaching to it; that did not in the least add to his personal charm. He was naturally so handsome that the splendour of our of royal robes was a mere superfluity in his case:

the word पुनरुक्त is thus used in the विक्रमोर्वशीय-अभिव्यक्तायां चन्द्रिकायां किं दीपिकापौनरुक्त्येन ।

10. मौल-मूले भदः मौलः । मूल+अ (ण्) Hereditary ministers. Cf. मौलैरानाययामासुर्भरतं स्तम्भिताश्रुभिः ॥ XII. 12. सौघोदगत-लाजवर्षाम्-सौवेभ्यः उदगताः लाजवर्षाः यस्याः ताम् । From whose mansions or terraces were scattered showers of fried grains. For the custom of scattering fried grains (लाज) cf. अवाकिरन् बाललताः प्रसूनैराचारलाजैरिव पौरकन्याः ॥ II. 10 also अवाकिरन् वयोवृद्धाः तं लाजैः पौरयोषितः ॥ IV. 27. सौघ सुघाया¹ विकारः- a mansion or a terrace. उत्तोरणाम्-उदगतानि तोरणानि (arches) यस्याः ताम् । अन्वय- family persons in hereditary succession.

11. सावरजेन—this stanza describes the triumphal entry of Rāma into the city of his birth—Lakṣmaṇa with his younger brother (अवरज) was waving chowries over Rāma's head while भरत held the royal umbrella. बालव्यजन is a chowrie—बालनिर्मितं or बालानां व्यजनम्—because the chowrie is made of the hair (बाल) of the चमर deer. उपायसंघातः—उपाय means “a diplomatic expedient”—these are साम, दान, दण्ड and भेद. संघातः is a collection.

12. प्रासादकाला—This gives us a pretty fancy. The fumes of black aloe burnt in the palace rising into the air were broken into numerous curls or shreds so that it appeared as though Rāma untied the braid of hair of the capital personified. Sanskrit poets regard the king as the lord of his kingdom and capital. So during the long absence of Rāma, the city observed, as it were, the vow of a प्रोषितभर्तृका i.e. of a woman whose husband is gone abroad. The vow is given in the following stanza:—क्रीडां शरीरसंस्कारं समाजोत्सवदर्शनम् । हास्यं परगृहे यानं त्यजत्प्रोषितभर्तृका ॥ She ties her hair in a single knot and does not loosen the knot herself but it is the husband who, on coming back, loosens it. Cf. आद्ये बद्धा विरहदिवसे या शिखा दाम द्वित्वा शापस्थान्ते विगलितशूचा सा मयोद्वेष्टनीया । etc. मेघ० 85. also वसने परिघसरे वसाना नियमक्षाममुखी घृतकवेणी । etc. शाकुन्तल VII. 21.

13-14. कर्णीरथस्थम्—Seated in a woman's chariot—a special type of chariot intended for ladies. कर्णीरथः प्रवहणम् । अमरः

आनसूयम्—अनसूयया दत्तम्—अनसूया + अ(ण्). Cf. XII. 27. अनसूयातिसृष्टेन पुण्यगन्धेन काननम् । सा चकाराङ्गरागेण पुष्पोच्चलितषट्पदम् ॥ This unguent given by अनसूया was of peculiar efficacy. It enhanced the beauty of complexion for ever, and did not get dry. So with the brilliance thus lent to her flashing about her person she seemed to be enveloped in flames of fire a second time as it were, and thus proved to be pure to the citizen.

15. परिवर्हन्ति—Well-equipped, furnished. विश्राय—Gerund from वि + आण् to give—the noun विश्रायण is used by our poet in II. 54. कथं नु शक्योऽनुनयो महर्षेर्विश्रायणाच्चान्यपयस्विनीनाम् ॥ etc. सौहार्दनिधिः—सौहार्दं सुहृदः भावः । सुहृद् + अ (ण्); for the Sūtra vide मल्लिनाथ. बाष्पायमाणः—according to the सूत्र cited by मल्लिनाथ we have this present part. of the denominative from बाष्प with the affix य (क्यङ्) = बाष्पम् उद्गमन् । आलेख्यं—आलेख्यं शेषः यस्य । This shows that the art of painting was widely cultivated in ancient India.

16. Construe :—तत्र कृताञ्जलिः अम्ब यत् नः गुरुः स्वर्गफलात् सत्यात् न अभ्रश्यत् तत् चिन्त्यमानं तव सुकृतम् इति भरतस्य मातुः लज्जां जहार ॥

न अभ्रश्यत् Offers difficulty. If it is taken as a root of the fourth conjugation Ātm, then the form would be all right: but it is only in the epics that it is so regarded. The other way is to treat it as passive of the causal; cf. अंश् but then there is no reason why the nasal is dropped: so we have to regard it as passive causal where the causal sense is understood—अन्तर्भावितव्यत्वात् । जहार लज्जां etc. shows the transcendent virtue of Rāma; for he knew that Karkay would be extremely embarrassed at

meeting him. So he pays her this high compliment to save her from that situation.

17. कृत्रिमसंविधाभिः उपाचरत्—attended to their wants, ministered to their comforts (उपाचरत्) by providing them with articles of comfort got ready by human effort. For the idea cf. XIII. 75. In their capacity as वानरस and राज्ञस these were capable of creating whatever they wanted by a mere act of the will: and yet they were struck with the quality and abundance of the objects with which they were now provided. The word संविधा also occurs in VII. 16. उद्भासितं मङ्गलसंविधाभिः सम्बन्धिनः सद्य समाससाद ॥

18-19. समाजनाय—To greet, to honour—cf. XIII. 43. समाजने मे मुजमूर्ध्वबाहुः etc. दिव्यान्—दिवि भवान् दिव् + य (त्) according to 'द्युप्रागपादुदक्प्रतीचो यत् । पाणिनि IV. 2. 101. स्वविक्रमे etc. because the greatness of the vanquished party eloquently speaks of the victor's glory.

अर्धमास—अर्ध मासस्य अर्धमासः—vide note on कोशार्ध XIII. 79. सीतास्वहस्तो—It was a great honour done to them that they received farewell presents from Sītā's own hands. अग्रे भवा अग्र्या; अग्र्या चासौ पूजा च अग्र्यपूजा "the best worship," hence rich presents.

20. आत्मचिन्ता etc.—available at merest thought. हतं सुरारे: etc—mark the सहोक्ति; हतं is used in two slightly different senses; for जीवितहरण is one thing, and विमानहरण another. The पुष्पक car was available to him whenever he thought of it and also moved according to the will of the rider. Cf. XIII. 19. यथाविधो मे मनसोऽभिलाषः प्रवर्तते पश्य तथा विमानम् ॥ कैलासनाथ—Kubera to whom the car originally belonged.

21-22. निस्तीर्य—having successfully spent the days of his forest-exile. धर्मार्थ etc. the three out of the four ends of human activity, the fourth viz, मोक्ष depends for its attain-

ment on these three. Cf. धर्मार्थकामाः सममेव सेव्या यो ह्येकसक्तः स जनो जघन्यः ॥

वत्सलत्वाद्—because of his loving disposition; वत्सल is formed from वत्स + the मनुब् affix ल according to the Sūtra वत्सांसाभ्यां कामवले ॥ So वत्सल loving a child—hence loving in general—of a loving nature; अंसल—Having strong shoulders—hence strong, powerful. Cf. युवा युगन्यायतवाहुः अंसलः etc. III. 34. निर्विशेषः—निर्गतो विशेषः यस्याः सा निर्विशेषा प्रतिपत्तिः—an equal regard—प्रतिपत्तिः=गौरवम्, cf. प्रथमोपकृतं मरुत्वतः प्रतिपत्त्या लघु मन्यते भवान् ॥ शाकुन्तल VII. 1. नेता चमूनां etc. this is Kārttikeya the story of whose birth is given in the बालकाण्ड of the रामायण; the garbha first passed to Agni, then to the Ganges and lastly the six कृत्तिकाs were appointed to suckle and nurse the child.

23-24. Here an ideal monarch is described; the prosperity of the subjects was due to his being free from greed, people performed religious rites because they had nothing to fear: he took care to educate them, (विनेतृ—an educator and he dispelled their grief (शोकापनुद) For तेनास पितृमान्—cf. प्रजानां विनयाधानात् रंक्षाद् भरणादपि स पिता etc. I. 24. शोकापनुद—शोकम् अपनुदति इति । according to III. 25 तुन्दशोकयोः परिमृजापनुदोः ।

तदीयं चारु वपुः कृत्वा etc. the उत्प्रेक्षा or fancy of the poet is that लक्ष्मी assumed the form of Sītā in order to enjoy the happiness of union with him. उपस्थितः—संगतः—United.

25. यथाप्रार्थितम्—प्रार्थितम् अनतिक्रम्य । अव्ययीभाव, In accordance with their desire—as much as they desired. आसेदुषोः Gen. dual, of आसेदिवस् Perf. Part. of आ + सद्—who had obtained. प्राप्तानि दुःखानि etc. a beautiful idea: the hardships they suffered in the past were transformed into pleasures, when looked at in memory's perspective: the first act of the उत्तररामचरित of भवभूति styled the चित्रदर्शनम्—where राम and सीता are enjoying the bliss of sorrows remembered seems to be suggested to that poet from this stanza.

26-27. अथ—In course of time. अधिकस्निग्ध etc. Sītā's face showed clearly all the signs of pregnancy—of which “soft, languishing eyes” is one. Cf. आविलपयोधराग्रं लवलीदलपाण्डुराननच्छायम् । तानि दिनानि वपुरभूत् केवलमलसेक्षणं तस्याः ॥ विक्रमो० V. शरपाण्डुरेण—शर इव पाण्डुरेण—the cheeks of lady are often described as being pale like reed (शर); cf. शरकाण्डपाण्डुगण्डस्थलेयमाभाति परिमिताभरणा etc. मालविका III. 8. अनक्षरव्य०—अविद्यमानानि अक्षराणि यस्मिन् तद्यथा स्यात् तथा व्यञ्जितं दोहदं येन तत्. Her face told its story in eloquent silence as it were. दोहदं गर्भिणीवाञ्छा ।

प्रतीतः—Convinced as to her real state, or pleased to know that she was *enceinte*; for this sense of प्रतीत, cf. पतिः प्रतीतः प्रसवोन्मुखीं प्रियां ददर्श काले दिवमभ्रितामिव ॥ III. 12. तथेति तस्यावितथं प्रतीतः प्रत्यग्रहीत् संगमग्रजन्मा ॥ वर्णान्तरा etc. this refers to the fact that the nipples show a different colour during the period of pregnancy, cf. आविलपयोधराग्रं—cited above. रामा—सुन्दरी रमणी रामा । A lovely, beautiful woman.

28-29. दृष्टनीवारवलीनि—Offerings of नीवार grains, of wild rice to be made near the door for such animals as dogs, crows, insects etc., cf. मृच्छ० I. यासां बलिः सपदि मदगृहदेहलीनां हंसैश्च सारसगणैरवलुप्तपूर्वः ॥ etc. Such offerings are prescribed by Manu III. 87-92. वैखानस is a hermit—विखनसेन प्रोक्तं सूत्रम् अधीयते इति ।

तस्यै प्रतिश्रुत्य—प्रति + श्रु to promise; the indirect object is put in the dative according to प्रत्याङ्भ्यां श्रुवः पूर्वस्य कर्ता । I.4.40. आलोकयिष्यन्—the future participle generally denotes desire—desiring to look on. अभ्रं लिहन्—Sky-kissing; according to the sūtras cited by the commentator we get the form by the addition of अ (खश्) to लिह् after वह् and अभ्र, and a word ending in अ has म् added to it. So अभ्रं लिह, वहं लिह.

30-31. ऋद्धापणम्—आपणः market from आ + पण I A to barter or exchange with the affix अ (ष). विलासिभिः—*is an एकशेषद्वन्द्व—विलासिन्यः विलासिनश्च विलासिनः तैः । पुरोपकण्ठो०—पुरस्य उपकण्ठे (सुग्रीवे) उपव्रजति ।*

स किंवदन्तीम् etc. mark that the style is very artificial, and there is an obvious attempt at alliteration. सर्पाधिरा०—सर्पाणाम् अधिराजः सर्पाधिराजः सर्पाधिराज इव उरू मुजौ यस्य सः । Whose arms are thick i.e. mighty like the king of serpents शेष. विजितारि०—विजितः अरिभद्रः येन । अरिभद्रः the best or most powerful of enemies. अपसर्प is a spy—अपसर्पति नाम निगूढः चरति इति । भद्र was the name of the spy. भवभूति gives him the name दुमुख for obvious reasons.

32-33. निर्बन्धपृष्टः—Importuned—pressed to speak. रत्नो-भवनोषितायाः देव्याः परिग्रहात् अन्यत्र—with the exception of his reception of his queen despite her staying at the house of the राजस.

कीर्तिविपर्यय—अपकीर्तिः—Infamy. वैदेहिबन्धु is Rāma. बन्धु is used in the sense of a husband who is the best friend (बन्धु) to his wife. Cf. याते तु संप्रति दिवं प्रति बन्धुरत्ने । जगन्नाथ, करुणलहरी—where the word is used in the sense of a wife, as being the best relation or friend to her husband: the fem, ई (as in वैदेही) and आ when belonging to a name are shortened in most cases according to पाणिनि VI. 3. 63. Vide commentary. विदद्रे perf. 3rd person sing. of वि + द् 6 conj.

34-36. उपेक्षे, संत्यजामि—Some read उपेक्षे, संत्यजानि imperative in place of the present which certainly is better. दोला—this is often the image for such a state of suspense, and the verb दोलायते is often used to describe a similar mental state.

अपि स्वदेहात् किमुत—the poet gives the कैमुतिक न्याय—if they prize fame far above even their lives, then surely they prize it far above a mere object of pleasure (इन्द्रियार्थः).

विक्रिया—The change (in him). आत्माश्रयं कौलीनम्—the scandal attaching to himself. स्यात् कौलीनं लोकवादः—अमर. आत्मा आश्रयः

37. राजर्षिवंशस्य—referring to Manu, the first progenitor of this mighty race of kings. सदाचारशुचेः—the commentator takes this in connection with मत्तः. But it would be better to take it with राजर्षिवंशस्य—as is done in our translation. Cf. सोहमाजन्मशुद्धानां...रघूणामन्वयं वक्ष्ये । I. 5. पयोदवातः—पयो-दसंपृक्तः वातः पयोदवातः. A cloud-bearing breeze; a breeze caused by a cloud. दर्पणस्य etc. For a breeze charged with moisture will bring a misty dimness to the surface of a mirror and obscure its transparency. Cf. उत्तरराम० I. 42. यत्सावित्रैर्दीपितं भूमिपालैर्लोकश्रेष्ठैः साधु शुद्धं चरित्रम् । मत्सम्बन्धात्कश्मला किञ्चदन्ती स्याच्चेदस्मिन्हन्त धिक्क मामघन्यम् ॥

Construe : —सः अहम् अपां तरङ्गेषु तैलविन्दुमिव पौरेषु बहुलीभवन्तं तत्पूर्वम् अवर्णं द्विपेन्द्रः आलानिकं स्थाणुम् इव सोढुं न ईषे ॥

अपां तरङ्गेषु etc. How beautiful the simile expressing the idea of the scandal spreading gradually from person to person तत्पूर्वम्—स एव पूर्वो यस्य तम्। the first of its kind. अवर्णम्—अपवादम् । Scandal to be derived thus:—वर्ण्यते इति वर्णः—praise—the opposite whereof is अवर्णः slander. आलानिकम्—आलानम् एव आलानिकं, स्वार्थे ठक् according to V. 4. 34. or प्रयोजनार्थे ठक् according to V. 1. 109. आलानं (बन्धनं) प्रयोजनम् अस्य । for आलान means गजबन्धनम् ।

39-40. फलप्रवृत्तौ उपस्थितायाम्—the approaching fruitfulness refers to the birth of offspring. पुरस्तात् समुद्रनेमिम् इव—समुद्रनेमिः is the earth that was put away by him at his father's bidding. नेमि is the rim of a wheel; a circle.

छाया हि भूमेः—this illustration is given to bring out the truth of the generalization लोकापवादी बलवान् मतो मे । So the figure is अर्थान्तरन्यास. The spot on the moon is as a matter of fact the shadow cast by the earth on the moon. Some scholars understood this as referring to the eclipse of the moon. But it is not so. Kālidāsa simply refers to the popular explanation of the spot on the moon which

is according to some the shadow cast by the Earth on that planet. Cf. अं कं केऽपि शशकिरे...मूढायमैच्छन् परे ॥

41-43. स वैरप्रतिमोचनाय—That was meant more to avenge the wanton insult, than to regain his wife. अमर्षणः etc. the unforgiving nature of a cobra is proverbial. Cf. मालतीमाधव VI. I. शान्तिः कुतस्तस्य भुजंगशत्रोर्यस्मिन्नमुक्तानुशया सदैव । जागर्ति दंशाय निशातदंष्ट्राकोटिविषोद्गारागुरुर्भुजङ्गी ॥ The figure is दृष्टान्त.

सर्गः—resolve. अर्थिता Desire—यदि वः अर्थिता—if you have the desire. निर्द्वैतं what he desires is to live a spotless life; so long as the dart of slander was rankling in his heart, he could not live a pure life—hence he would remove that dart by casting away his wife.

०रुक्षाभिनिवेशम्—नितान्तं रुक्षः नितान्तरुक्षः—नितान्तरुक्षः अभिनिवेशः यस्य तम् । Whose mind with regard to Sitā was made up so ruthlessly.

44-45. लक्ष्मणपूर्वजन्मा—पूर्वं जन्म यस्य स पूर्वजन्मा । लक्ष्मणस्य पूर्वजन्मा लक्ष्मणपूर्वजन्मा । i.e. रामः who was senior in birth to लक्ष्मण । निदेशे स्थितम्—who was always obedient to his will. Mark the अनुप्रास in this verse.

प्रजावती—भ्रातृजाया thy brother's wife—referring to Sitā, his own wife. स्पृह्यालुः—स्पृह् + आलु (च) in the sense of “being in the habit;” according to पाणिनि III. 2. 158. तपोवनेषु स्पृह्यालुः—the locative is used in the sense of विषयार्थे-तपोवन-विषये । cf. स्पृहावती वस्तुषु केषु मागधी । III. 5. तद्व्यपदेशः तेन व्यपदेशेन नेयाम् । Who should be taken there under that pretext. —प्रापय्य is the absolutive from the causal of प्र + आप् = गमयित्वा.

46-47. शुश्रुवान्—Perf. Part. from श्रु “to hear”, who had heard. द्विषद् द्विषदि इव—as on his enemy. The affix वत् is applied according to the Sūtra तत्र तस्येव. मार्गवेण प्रहृतं and not मार्गवस्य प्रहृतं since the genitive is prohibited with a word ending in the past passive termination त (निष्ठा) by न लोकाव्ययानिष्ठात्वलथतूनम् ॥ पाणिनि II. 4. 69 आज्ञा गुरुणा

etc. This generalisation is given to justify his conduct, so the figure of speech is अर्थान्तरन्यास.

प्रतीताम्—The word occurs in 27 above; “Pleased.”
अत्रस्तुमिः—त्रस्तु means taking fright from त्रस् + नु (क्नु) according to the सूत्र cited in the commentary—in the sense of ताच्छील्ये. न त्रस्तवः अत्रस्तवः तैः । hence staunch, steady, not taking fright. युक्तधुरम्—युक्ता धूः यस्य तम् । according to ऋक्पूर-ब्धूः पथामानक्षे । पा० V. 4. 47. धुर् takes अ at the end of a compound. सुमन्त्रप्र०—सुमन्त्रेण प्रतिपन्नाः रश्मयः यस्य तम् ।

48-50. असिपत्रवृक्षम्—असयः इव पत्राणि यस्य एतादृक् वृक्षः तम् । a tree with leaves as sharp as a sword-blade. It also means a kind of hell (नरकान्तरं vide मल्लिनाथ) but that is not the meaning intended here. For the idea cf. श्रितासि चन्दनभ्रान्त्या दुर्विपाकं विषद्रुमम् ॥ उत्तरराम० I. 46.

सव्येतरेण etc. This refers to the belief that the throbbing of the right part of the body such as the eye is ominous in the case of women. अत्यन्तलुप्त०—the right eye that was no more to have the pleasure of beholding her lord.

करणैः अवाह्यैः आशशंसे—In the innermost recesses of her heart—she wished all blessings to her husband. अवाह्यकरण is अन्तःकरण the mind, the heart. The plural according to मल्लिनाथ shows the frequency of the act. आ + शंस् I. Ātm. to wish.

51-52. गुरोः—at the bidding of his elder (brother). The word गुरु means “an elder,” whether father or brother. वनान्ते means “in the forest”—अन्त here meaning the उद्देश and hence the expression has no more meaning than “inside the forest” “in the region of the forest.” विहास्यन् About to abandon—future part. from वि + हा to abandon—जह् नोर्दुहित्रा etc. Here the poet gives us a fine उत्प्रेक्षा. It appeared as if the Ganges (जह् नोः दुहिता) repelled him—thrust him back with her hands namely the waves.

सत्यसंघः—सत्या संघा यस्य सः । ततार संघामिद—This is a favourite idea with Sanskrit poets.

53-54. व्यवस्थापितवाक् etc. Shows what difficulty he had in composing himself to speak the dread command of his brother. His heart sinks within him and tears choke his voice. अन्तर्गतवाष्पकण्ठः—अन्तर्गतः वाष्पः यस्य एतादृशः कण्ठः यस्य सः । With his throat choked with the tears that rose inside—cf. कण्ठः स्तम्भितवाष्पवृत्तिकण्ठुषः । etc. शाकुन्तल IV. उड्जगार—How forceful is the verb—he poured out the king's command—he could not speak it. उद्+गृ means “to vomit.” औत्पातिकम् अश्मवर्षम् इव—like a disastrous shower of hail-storms. उत्पातः—a disaster such as an earthquake or hail-storm. उत्पाते भवम् औत्पातिकम् ।

अभिषङ्गानिल etc. Sītā is here compared to a plant. How beautiful is the simile, and how well-sustained ! अभिषङ्गः—the deep agony, or the sudden calamity,—it is like a terrible gale (अनिल)—her ornaments are like flowers—while स्वमूर्तिलाभप्रकृति—is an epithet which is very appropriate to the Earth as also to Sītā, as both spring from the earth, owe their very existence to the earth.

55-56. Another lovely fancy (उत्प्रेक्षा). Mother-earth could not believe that a husband so noble would be so ruthless—so it was that She did not receive her child in her bosom.

लुप्तसंज्ञा—लुप्ता संज्ञा (consciousness). यस्याः सा । unconscious on account of swoon; fallen into a swoon. न विवेद दुःखम्— for the idea cf. अज्ञातभर्तृव्यसना मुहूर्तं कृतोपकारेव रतिर्बभूव ॥ कुमार० III. 73. प्रत्यागतासुः—प्रत्यागताः असवः नाम प्राणाः यस्याः सा । the word अशु and its synonyms like प्राण are always used in the plural. सुमित्रा—सुमित्रात्मजस्य यत्नैः लब्धः । It was through Lakṣmaṇa's efforts such as fanning her, sprinkling water over her etc. that she was restored to consciousness.

57-58. अवर्णम्—not a single word derogatory to her husband did she utter. Cf. सोढुं न तत्पर्वमवर्णमीरो XIV. 38. above.

वृजिनात् ऋते अपि निराकरिष्योः Who had discarded her without her fault or sin (वृजिनम्). निराकरिष्युः is from निराकृ + इष्णु (च) according to "अलंकृण् निराकृण्" III. 2. 136 दुष्कृतिनम्—दुष्टं कृतम् अस्या अस्तीति दुष्कृती तम्। दुष्कृत + इन्। A sinner. स्थिरं—स्थिरं दुःखं भजति इति। foredoomed to endless suffering.

निघ्नस्य—पराधीनस्य—One who is subservient to another's will. भर्तृनिदेशं—भर्तुः निदेशेन रीक्ष्यं भर्तृनिदेशरौक्ष्यम्।

59-60. विद्वैजसा etc. As Viṣṇu is dependent upon Indra who is the elder. In Vedic mythology विष्णु is regarded as the youngest of the sons of अदिति among whom Indra was the eldest. So it is that Viṣṇu is called उपेन्द्र. In the महाभारत also विष्णु is often spoken of as the younger brother of Indra although indications of a change in favour of the supremacy of विष्णु among the gods are not wanting. विद्वैजस् is thus explained वेवेष्टि इति विट् (what pervades); विट् ओजः यस्य इति। Because Indra is looked upon as the mightiest among the gods. व and व are interchangeable.

प्रजानिषेकम् गर्भम्; निषिच्यते इति निषेकः। प्रजायै निषेकः प्रजानिषेकः। the foetus; Cf. योषित्सु तद्वीर्यनिषेकभूमिः सैव क्षमेत्यात्मभुवोपदिष्टम् ॥ कुमार० III. 16 चेतसा अनुध्यायत—Pray for it, bless it continually i. e. your hearts. cf. सा त्वम् अम्ब स्तुषायां शिवानुध्यानपरा भव। उत्तरराम० I.

61. Construe:—स राजा मद्रचनात् त्वया वाच्यः यत् समक्षं बहूनां विशुद्धाम् अपि मां लोकवादश्रवणाद् अहासीः तत् श्रुतस्य कुलस्य सदृशं किम्।

Sītā addresses Rāma as स राजा because he was too conscious of his kingly duties to care for either his own or his wife's happiness. श्रुतस्य कुलस्य etc. does it beseem thy renowned family, is it in keeping with the noble traditions of thy renowned family? Here श्रुत is adj. meaning renowned. According to another construction किं तत् श्रुतस्य कुलस्य (वा) सदृशम्। श्रुतस्य would mean learning—is it in keeping with either thy learning or thy family traditions?

But in this construction we have to supply वा which is not in the verse.

62. कल्याणबुद्धेः—One who is benevolent in his disposition. Why should I impute wilfulness (कामचारः) to thee for this desertion, when I know that thou art so benevolent ? जन्मान्तरपातकानां विपाकविस्फूर्ज्युः ।—the sudden burst of thunder viz. the fruit विपाक of my sins of past births. This is the doctrine of कर्मन् according to which our pleasures and sorrows are the result (विपाक ripening) of our good or bad deeds, in a former birth. cf. भाग्यानि पूर्वतपसा खलु संचितानि काले फलन्ति पुरुषस्य यथैव वृक्षाः ॥ भर्तृहरिः; को नाम पाका-भिमुखस्य जन्तोर्द्वाराणि देवस्य पिघातुमीष्टे ॥ मालतीमाधव X. 13.

63. पूर्वम् उपस्थितां लक्ष्मीम् अपास्य—Formerly Rāma favoured Sītā by rejecting लक्ष्मी and making Sītā his beloved companion in his exile; so now Royalty—the jealous co-wife—working against her succeeds in winning Rāma's favour and driving away Sītā into exile. A very beautiful idea indeed ! According to the conventions of Sanskrit poetry लक्ष्मी and पृथ्वी are wives of the King. So Sītā's present misery was the result of the jealous vengeance of a co-wife—the most relentless of all persecutors.

64-65. निराचरी०—How may I seek protection from any one else, when I was myself the protectress (शरण्या) of the hermit wives, whilst thou art still shining (त्वयि दीप्यमाने), while thou, my Lord, art still the universal protector ?

अत्यन्त०—अत्यन्तं यः वियोगः तेन मोघे । fain would I put an end to this my accursed life, but for the progeny yet unborn, which I must preserve. अन्तरायः—An obstacle.

66. साहम्—So under these circumstances, I shall etc. सूर्यनिविष्ट० with her eyes fixed upon the blazing Sun. The reference is probably to the पञ्चाग्निसाधन where the devotee

sits in the midst of four fires and fixes his gaze on the Sun which is the fifth fire. Cf. शुचौ चतुर्णां ज्वलतां हविर्भुजां शुचिस्मितता मध्यगता सुमध्यमा । विजित्य नेत्रप्रतिधातिनीं प्रभामनन्यदृष्टिः सवितारमैक्षत ॥ कुमार० V. 20. त्वमेव भर्ता etc. Such was the lofty ideal of Aryan woman-hood. Cf. सतीव योषित्प्रकृतिः सुनिश्चला पुमांसमभ्येति भवान्तरेष्वपि ॥ शिशुपाल० I. 27.

67. This ends the message of Sītā. These verses are most pathetic, most heart-rending. Sītā finally requests her lord to look upon her as his common subject and to give her the protection that is due to a subject.

वर्णाश्रमः—These are the four castes ब्राह्मणक्षत्रियविद्वद्शाः । and the four आश्रमस्य are ब्रह्मचर्यं, गृहस्थ, वानप्रस्थ, and संन्यास. निर्वासिता-Banished.

68-69. प्रतिगृह्य वाचम्—Receiving her message. विग्ना कुररी—like a stricken, terrified osprey. This is a commonly used simile, for the कुररी (टिटवी in Marathi) is only too well known for her shrill and yet plaintive note. Cf. नादस्तावद् विकलकुररीकूजितस्निग्धतारः । etc. मालती० V. 20.

नृत्यं मयूराः etc. is a beautiful instance of the figure दीपक where the verb विजडुः is connected with many कारकs and again it is a pathetic fallacy; cf. उद्गलितदर्भकवला मृग्यः परित्यक्तनर्तना मयूराः । अपसृतपाण्डुपत्रा मुञ्चन्त्यश्रूणीव लताः ॥ शाकुन्तल IV. II. वनेऽपि—the force of अपि is brought out by मल्लिनाथ. अपि shows that grief naturally belonged to Rāma's household—where the inmates must have missed their beloved queen.

70. Construe:—कुशोष्माहरणाय यातः कविः रुदितानुसारी ताम् अम्यगच्छत्, यस्य निषादविद्धाण्डजदर्शनोत्थः शोकः श्लोकत्वम् आपद्यत ।

कुशाश्च इधम् च कुशोष्मम् । (समाहार द्वन्द्व) तस्य आहरणाय । निषाद० the reference is to the story that is given in the Rāmāyaṇa of how at sight of the bird (अण्डज) struck by a hunter the sage Vālmīki burst into spontaneous utterance. This was how he discovered the great poetic

gift in himself and undertook to write the रामायण possibly the most poetic of all epic poems. So वाल्मीकि is the poet (कविः) par excellence. The verse in question is given by मल्लिनाथ.

71-72. विलापात् विरता—ceasing in her lamentation; the ablative is used according to the वार्तिक “जुगुप्साविरामप्रमादार्थानामुपसंख्यानम् ।” दोहदलिङ्गं दोहदस्य गर्भस्य यत् लिङ्गं तत् पश्यति इति । सुपुत्राशिषं दाश्वान्—Having given her blessings that she may bear a noble son. दाश्वान् is a perf. part. of दाश् to give. It is a Vedic form and is irregular. दाश्वान्साह्वा-न्मीढ्वांश्च । VI. 1. 12.

प्रणिधानतः By the divine power of Samādhi, by holy intuition. मा व्यथिष्ठाः—Aorist form of व्यथ् with the negative मा and the temporal augment dropped, giving the sense of the imperative; “Do not grieve” “Do not be uneasy in mind.”

73. लोक्रत्रयकण्टक is Rāvaṇa. The word कण्टक is used in the अर्थशास्त्र in the special sense of “An evil character” “One who is a pest to society.” “Any troublesome person who is a thorn to the state, is an enemy of order and good government.” Cf. रक्षणादार्यवृत्तानां कण्टकानां च शोधनात् । नरेन्द्रास्त्रिदिवं यान्ति प्रजापालनतत्पराः ॥ मनु० IX. 253.

74. उरूकीर्तिः—उर्वी कीर्तिः यस्य । सुतां भवोच्छेदकरः ते पिता । King जनक who figures so prominently in the बृहदारण्यकोपनिषद्, was well-versed in the ब्रह्मविद्या—that divine knowledge of the ultimate reality through which we obtain salvation. Cf. याज्ञवल्क्यो मुनिर्यस्मै ब्रह्मपारायणं जगौ । उत्तर० IV. 9. किं तत् न etc. what is there that should prevent you from receiving kindness from me ? If, according to the धर्मशास्त्र, a father's friend is entitled to the same respect as the father, then surely he must discharge towards his friend's sons the duties of a father.

75. तपस्विसंसर्गं—the idea is a favourite one with Kālidāsa. Cf. अग्निग्रहत्रासविनीतसत्त्वम् । XIII. 50; सिद्धाश्रमं शान्तमिवैत्य सत्त्वनैसर्गिकोप्युत्ससजे विरोधः ॥ VI. 46. इतः—Here at this place will be performed the जातकर्म rite (अपत्यसंस्कारमयः विधिः)—a rite pertaining to the birth of a child. अनघ-प्रसूतेः अनघा प्रसूतिः यस्याः तस्याः ते । On your happy delivery the rite will be performed. For the expression अनघप्रसवा cf. शाकुन्तल IV. एषा..मृगवधूः यदा अनघप्रसवा भवति तदा मय्यं कमपि प्रियनिवेदयितुं विसर्जयिष्यथः ।

76-77. संनिवेश—is a hut. तमोपहन्त्री तमसाम्—this a poetic derivation of the word तमसा. वगाह्य is अवगाह्य; the initial अ of अव and अपि is optionally dropped. “वष्टि भागुरिरल्लोपमवाप्योरुपसर्गयोः ॥” Thus पिधानम्, अपिधानम् etc.

आर्तवम्—अरुतुः अस्य प्राप्तः इति । Belonging to the season. बालेयम्—बलये हितं बालेयम् । according to the Sūtra V. I. 13 given by the commentator we have this form from बलि + एय (ढन्); fit for making an offering to the deities. अकृष्ट-रोहि—अकृष्टे (क्षेत्रे) रोहतीति । नवामिषङ्गाम्—one whose अभिषङ्ग (calamity, grief) is fresh. अभिषङ्ग occurs in 54 above.

78. This gives a very delicate fancy of the poet. In fact our poet is very fond of assigning this task of watering the plants to his heroines. Cf. II. 36. VIII. 61. while Sītā's fondness for the work is brought out in XIII. 34. एषा त्वया पेशलमध्ययाऽपि घटाम्बुसंवर्धितबालचूता । etc. स्तनन्धयः । स्तनं धयतीति स्तनन्धयः । अये एतास्तपस्विकन्यकाः स्वबलानुरूपैः सेचनघटैः बालपादपेभ्यः पयो दातुम् इत एव अभिवर्तन्ते—शाकुन्तल I.

79-80. अनुग्रहं—अनुग्रहं प्रत्यभिनन्दति ताम् । who welcomed, gratefully received his kindness or favour. मृगाध्यासित etc. मृगैः अध्यासितः वेदिपार्श्वैः यत्र । where the deer sat by the side of the sacred altar. शान्तमृग—शान्ताः मृगाः नाम श्वापदाः यत्र । the word मृग is used here in the general sense of “beasts”; these were very docile.

निर्विष्टसारम्—निर्विष्टः उपमुक्तः सारः यस्याः ताम् । the last digit of the moon when all its essence is drunk up by the manes, refers to the belief that the manes and the god drink the nectar of the moon. cf. रविमावसते सतां क्रियायै । सुधया तर्पयते सुरान् पितृंश्च ॥ विक्रमो० III. 7. ओषधी is a plant which perishes when the fruit becomes ripe. ओषध्वः फलपाकान्ताः । So on the new-moon day there is only one digit of the moon left, which, after its essence is drunk by the पितृs is handed over to the herbs.

81-32 सपर्यानुपदम्—after the worship. With a few broad touches the poet paints for us the life at the hermitage in olden days. Its hospitality was proverbial. इङ्गुदी etc. the fruit of this tree when crushed yielded the oil with which lamps were fed. Cf. शाकुन्तल I. 14 प्रस्निग्धाः क्वचिदिङ्गुदीफलभिदः सूच्यन्त एवोपलाः ॥ आस्तीर्ण०—आस्तीर्णं मेघ्यम् (holy) अजिन एव तल्पं यस्मिन् ।

अभिषेकप्रयत्ना—Pure or hallowed by baths pertaining to religious vows. अतिथिश्चः etc. Making worship to guests according to rites—this was an essential duty of hermit-life. अतिथिः—न विद्यते तिथिः यस्य सः । अतति गच्छति सततम् इति । वन्येन—वने भवम् वन्यम्—Products of the forest such as fruits, roots etc.

83-84. When Lakṣmaṇa returned to अयोध्या, wondering to himself if the King had relented in the meanwhile, he gave a detailed report of how he had executed Rāma's command. अपि प्रभुः etc. the sentence is interrogative—प्रश्नकाकुः technically called—and generally begins with अपि.

तुषारवर्षी सहस्रचन्द्र इव—like the moon in the month of Pauṣa distilling dew. This comparison implies the deep tenderness of राम and the profusion of tears that he shed. कौलीन etc. His Sitā was still dear to him. She dwelt in his heart although thrust away from home.

according to जागर्तेरुक्कः । III. 2. 165. वर्षाश्रमावेक्षण—in watching the ways of castes and Āśramas. For it was the King's duty to see that all the castes and Āśramas properly discharged their duties, and that no one encroached on the privileges of another. रजोरिक्तमनः—रजसा रिक्तमनः यस्य सः । For रजोगुण is the source of passions that make a man restless. Cf. रजो रागात्मकं विद्धि तृष्णासंगसमुद्भवम् ।

परिवादभीरोः—परिवादात् भीरुः परिवादभीरुः तस्य । Who was afraid of a scandal. वक्षसि असंघट्टसुखं वसन्ती clinging to the bosom of the King happily without any fear of impediment or clash with a rival wife. संघट्ट is clash. As Rāma did not marry a second wife, Lakṣmī was happy and gained entire ascendancy over his heart.

87. Construe :—यत् दशमुखरिपुः सीतां हित्वा अन्यां न उपयेमे, तत् तस्याः एव प्रतिकृतिसखः ऋतून् आजहार (इति) तेन श्रवणविषयं प्रापिणा भर्तुः वृत्तान्तेन सा दुर्वारं परित्यागदुःखं कथमपि विषेहे ।

उपयेमे—उप + यम् to marry takes the Ātm. according to उपायमः स्वकरणे । I. 3. 56. तस्या एव प्रतिकृतिसखः—Rāma made an image of Sītā in gold, and looked upon that image as his consort in the performance of sacrifices. Cf. उत्तरराम० II वासन्ती—का तर्हि यज्ञे सहधर्मचारिणी । आत्रेयी—हिरण्यमयी सीताप्रतिकृतिः । also श्लाघ्यस्त्यागोऽपि वैदेह्याः पत्युः प्रान्वंशवासिनः । अनन्यजानेः सैवासीद्यस्माज्ज्याया हिरण्यमयी ॥ रघु. XV. 61.

When Sītā came to learn of these incidents she was convinced of Rāma's great love for her; this conviction sustained her in her distress.

The metre of this last stanza is मन्दाक्रान्ता—मन्दाक्रान्ता जलधिषड्गैर्भौ भनौ ताद् गुरु चेत् ।

CHAPTER XV

1. पृथिवीमेव केवलां वुमुजे—Rāma enjoyed the earth alone, but not any other woman after he had abandoned Sītā. वुमुजे—मुज् takes ātmanepada in the sense of enjoying.

2. Lavaṇa—a Rākṣasa who often destroyed the sacrifices of sages. विलुप्तेज्याः—विलुप्ता इज्या येषाम्—(बहु०) whose sacrifices were destroyed.

3. त्राणाभावे—only when there is no protector do the sages expend their ascetic virtue. But by using their extraordinary powers, they shorten their penance-virtue.

4. धर्मसंरक्षणार्थैव—for the protection of righteousness alone. प्रवृत्तिः appearance or birth. Bh. Gītā : यदा यदा हि धर्मस्य ग्लानिर्भवति भारत । अभ्युत्थानमधर्मस्य तदात्मानं सृजाम्यहम् ॥ परित्राणाय साधूनां विनाशाय च दुष्कृताम् । धर्मसंस्थापनार्थाय सम्भवामि युगे-युगे ॥

5. प्रार्थ्यताम्—should be assailed. विशूलः—when he is without a trident.

6. शत्रुघ्न—शत्रून् हन्तीति, शत्रु+हन्+ठक् or क ।

7. अपवाद इवोत्सर्गम्—Just as the exception is able to stop the general rule, Śatrughna was able to stop the enemy. परन्तपः—परान् तापयति इति । पर+मुप्+तप्+खच्.

8. अभीः—अविद्यमाना भीः यस्य (बहु०), fearless.

9. रामादेशात्—Śatrughna alone was a sufficient match for the asura. Still he was accompanied by the army not out of his own will but at the instance of Rāma, his eldest brother. The simile is most appropriate and pedantic. The root 'इङ्' means 'to learn' even without the use of prefix 'अवि', still the prefix is used, although it is quite redundant.

10. The sages preceded the chariot of Śatrughna, pointing the way to the abode of Lavaṇa, just as the Bālakhilyas precede the sun-god. Mark the appropriateness of the simile.

11. मार्गवशात्—because the road by which he was to pass lay by the hermitage of Valmiki. मार्गवशात् मार्गवशात्—इयं

12. तपःप्रभावसिद्धाभिः—By their ascetic power the sages could produce whatever they desired. This efficacy is sometimes attributed to the divine cows which the sages possessed.

13. कोशदण्डौ—Kuśa and Lava are compared to treasury and army. As कोश and दण्ड are the main stays of the kingdom, so Lava and Kuśa were the main props of their parents.

15. मधूपक्ष—मथुरा—this was the capital city of Lavaṇa's kingdom. कुम्भीनसी, mother of Lavaṇa, was the sister of Rāvaṇa, King of Laṅkā. Lavaṇa came with the assemblage of animals killed in hunting. The poet imagines the assemblage as a tribute received from the foresters.

16. The verse portrays the horrid aspect of the asura and describes him as a moving funeral fire.

17. सम्मुखीनः—सम्मुख + ख = ईन. जयो रत्नप्रहारिणाम् — Those who can take advantage of the weakness of their enemy come off successful. Lavaṇa was without a trident. Śatrughna took advantage of this situation and killed him.

18. नातिपर्याप्तम्—not sufficient. The animal flesh was not sufficient for his appetite, so the creator being afraid has sent me human flesh in the form of Śatrughna—so thought Lavaṇa when he first saw Śatrughna coming for combat.

22. ऐन्द्रमास्तम्—missile presided over by Indra. The missile was used to smash the big stone hurled by the asura. The use of missile presided over by Indra was efficacious to destroy the big stone, for the presiding deity Indra is reputed as the destroyer of mountains.

23. The word 'दो' meaning 'arm' is used in the neuter gender. It is used in the masculine too. उत्पातपवनप्रेरित—set in motion, by an ominous gust of wind.

24. कार्णोऽन पत्रिणा—by the missile, presided over by Viṣṇu (Kṛṣṇa) or by an arrow made of iron.

25. When Lavaṇa was killed, upon his head there fell the

birds of prey, while upon the head of Śatrughna, there fell the shower of heavenly flowers.

26. Lakṣmaṇa and Śatrughna were born of one and the same mother. Lakṣmaṇa had killed Meghanāda, son of Rāvaṇa during the battle at Laṅkā, and proved his valour. Śatrughna had equally displayed his powers by killing Lavaṇa.

27. चरितार्थस्तपस्विभिः—The ascetics had invited Śatrughna for killing Lavaṇa. Now that Śatrughna had killed Lavaṇa, the sages were gratified.

28. Having killed Lavaṇa, Śatrughna founded Mathurā, on the bank of Yamunā. The city became the capital of his kingdom later on. The figure of speech is अनुप्रास.

29. The verse describes Mathurā as the offshoot of heaven.

30. पिप्रिये—ग्री Ṍ. Perfect 3rd per. sing.

31. The verse does not mention Vālmiki by name, but it refers to him as the friend of Daśaratha and Janaka. Mantrakṛt—to whom the Mantras were revealed. But, in fact, no mantra had been revealed to Vālmiki. Vālmiki is not a seer in vedic parlance.

32. Because the moisture of their embryo was removed by means of Kuśa grass and the hair of cow's tail, the sage Vālmiki named them Kuśa and Lava, respectively.

33. When the boys attained maturity, the sage taught them Vedas and made them chant his new composition Rāmāyaṇa.

34. The grief of their mother was lessened to some extent when the boys chanted the Rāmāyaṇa composed by Vālmiki.

35. The three brothers of Rāma—Bharata, Lakṣmaṇa and Śatrughna too had two sons each.

36. Śatrughna bestowed the sovereignty of Mathurā and Vidiśā on his two sons—Śatrughātīn and Subāhu.

37. Śatrughna was cautious, lest Vālmiki should be

disturbed in his penance, so he left the hermitage for Ayodhyā, the ancient capital of Ikṣvāku dynasty.

38. विवेश—विष् perfect 3rd per. sing. संस्कार—decoration. शोभिनीम्—made splendid. When the king or the prince entered the city, the citizens made auspicious decorations—such as placing earthen jars filled with water near the entrance, hanging garlands of flowers, leaves etc., along the walls, raising flags at the tops of their houses.

39. असामान्यपतिं भुवः—the exclusive husband of the Earth. After the repudiation of Sītā Rāma had not taken another wife.

40. Rāma welcomed Śatrughna, the slayer of Lavaṇa just as Indra welcomed Viṣṇu, the slayer of Kālanemi. According to one tradition, Kālanemi was the son of Virocana, the grandson of Hiranyakaśipu. That great asura was killed by Viṣṇu and reborn as Kaṁsa, the son of Ugrasena. According to another tradition Kālanemi was the son of Hiranyakaśipu. तुराणाद्—तुरं तुरां वा सहते इति—One who is a match for the powerful enemy. This is an epithet of Indra. According to Kṣīrasvāmin—‘तुरं त्वरितं साह्यत्यभिभवत्यरीन् । One who can easily overcome the enemy.

41. Vālmīki had asked Śatrughna not to reveal the secret of his sons' birth to Rāma, because he himself wished to communicate it in time.

42. The verse shows that the death of a child during Tretā when Rāma lived was quite unusual.

43. The rule of Daśaratha, in comparison with the rule of his ancestors—Dilīpa and others was bad, but the rule of Rāma, in comparison with the rule of his father was worse. The comparison is made with reference to the death of Brāhmaṇa's child in his reign.

44. जिह्वाय—ह्री perf. 3rd per. sing. अकालभवो मृत्युः—untimely death.

45. सहस्व—सह, \tilde{A} 2nd per. sing. कौबेरं यानम्—The aerial car Puṣpaka, which Rāvaṇa, king of Laṅkā, seized from Kubera, his brother. Rāma returned to Ayodhyā by this car along with Sītā and others. It is not mentioned here whether this aerial car was returned to Vibhīṣaṇa, the successor of Rāvaṇa or remained with Rāma. The word सस्मार does not throw light on this point.

वैवस्वतजिगीषया—With a desire of conquering Yama (and restore the Brāhmaṇa boy to life).

46. अघ्यास्य—अधि+अस्+णि+क्त्वा (= ल्यप्). सरस्वती—the goddess of speech. गूढरूपा—in her concealed form i.e. an aerial voice spoke to him. In the Rāmāyaṇa, the unknown voice gives him full information, while here it refers only to an unknown transgression which Rāma is asked to discover and correct. Contrast Uttara-rāmacarita शम्बूको नाम वृषलः पृथिव्यां तप्यते तपः । शीर्षच्छेद्यः स ते राम तं हत्वा जीवय द्विजम् ॥

48. विनेष्यन्—desirous of stopping. वर्णविक्रिया—transgression of rules of caste.

49. ऐक्ष्वाकः—the descendant of Ikṣvāku; Ikṣvāku+अण् । धूमाभिताम्राक्षम्—with his eyes made red with the smoke.

50. The epithet 'धूमपः' refers to his low level. सुरपदायिनम्—desiring to achieve the position of a god. According to Śāstras the attempt of a Śūdra to attain the status of a god was a sin : न शूद्रः स्वर्गमीहेत तपसा यजेन वा । He had no right to practise asceticism to perform sacrifice. If he carried out such activities he was liable to be punished.

51. तपस्यनधिकारित्वात्—A Śūdra was not entitled to practise asceticism. शीर्षच्छेद्यं परिच्छिद्य—arriving at a decision that Śūdra deserved to be beheaded. The violation of the rules of caste invited extreme penalty.

52. The penalty of death inflicted on Śambūka for the transgressor of caste rules was not justifiable on any

grounds. If the rules could be relaxed for other castes, why not for Śūdra ?

53. It was the extreme punishment, and not asceticism, that obtained for Śambūka the position of the virtuous.

54. मार्गसन्दर्शितात्मना—मार्गे सन्दर्शित आत्मा येन (बहु०) Sage Agastya met Rāma by chance on the road. Rāma did not go to his hermitage of his own.

55. कुम्भयोनि—Agastya was born of a pitcher. A Vedic legend records Agastya was begotten by Mitrā-Varuṇa from the celestial nymph Urvaśī. As part of the semen fell into a pitcher Agastya was produced therein.

अलङ्कारं ददौ—The ornament was a wrist-let, the same that Kuśa subsequently dropped in the waters of the Sarayū. Agastya drank up the ocean to lay bare the Kāleyas who had hidden therein; when they became visible they were slain by the gods. The ocean was filled afterwards by the river Gaṅgā who was brought down from heaven by Bhagīratha, the remote descendent of king Sagara.

56. It appears strange that the Brāhmaṇa boy was restored to life as soon as Śambūka was killed by Rāma.

57. त्रातुर्वैवस्वतादपि—compare Uttararāmacarita —यमादपि दण्डघारे । The ablative वैवस्वतात् is used in the sense of protection.

58. Rāma started an Aśvamedha Sacrifice, wherein he received gifts from monkey leaders, Rākṣasa chiefs and kings who accepted his leadership.

59. ज्योतिर्मयानि धिषण्यानि । Not only the sages who dwelt on earth but also those who had taken abodes in the stars came to attend the sacrifice.

60. Ayodhyā having four gates looked like the body of the creator who has four mouths. The sages quartered in the open outside the city looked like the creation of Brahmā stationed around his body

61. In the sacrifice, the sacrificer sits in the altar in front of the sacrificial fire, along with his wife and pours oblations into the fire. But Rāma had discarded Sītā, due to public scandal. Still being a faithful husband, he substituted a golden image of Sītā and sat along with her in the altar showing thereby that he believed in the purity of his beloved though he had deserted her due to public criticism.

प्राग्दशवासिनः—residing in the altar of sacrifice. अनन्यजानेः—नास्ति अन्या जाया यस्य (बहु०) who had not married any other woman.

62. राक्षसा एव रक्षिणः—By killing Rāvaṇa and befriending his brother Vibhīṣaṇa, Rāma had made alliance with the Rākṣasas. Now the Rākṣasas who generally hindered sacrifices, became the protectors of Rāma's sacrifice.

63. प्राचेतसोपज्ञम्—first known by Vālmiki, the son of Pracetas. जगत्तुः गै perfect 3rd per. dual.

64. किन्नरस्वनौ—whose voice was as sweet and soft as that of the Kinnaras. Kinnaras are mythical beings like Yakṣas, Gandharvas etc.

66. वभौ—भा perfect 3rd. Sing.

67. जनता—जन् + तल् + टाप् । नाक्षिकम्पम्—नास्ति अङ्गोः कम्पः यस्मिन् (बहु०) । व्यतिष्ठत—वि + स्था Ā. imp. 3rd sing. स्था takes ātmanepada when it is prefixed by सम्, अव, प्र, वि (Pāṇini (समवप्रविभ्यः स्थः))

69. अशंसताम् —शंस् imp. 3rd. dual, indicated.

70. उरीकृत्य—वर्जयित्वा making exception (of himself). Rāma offered his kingdom to Vālmiki but his own person since he was performing the Aśvamedha sacrifice. The commentator Vallabha remarks: Rāma offered his kingdom to Vālmiki as a reward of his services in bringing up his sons but he was unable to give up his own person because he had to complete the sacrifice.

71. कारुणिकः करुणा + ठञ् = इक

74. स्वसिद्धिनियमैरिव—as the sage got success by austerities, so he caused Sītā to be brought by his disciples.

75. प्रस्तुतप्रतिपत्तये—to accomplish what had been agreed upon.

76. Vālmīki attended on Rāma, accompanied by Sītā with her two sons—Kūśa and Lava, just as he (Vālmīki) attended on the sun-god by means of Gāyatrī accompanied by purity and intonation.

77. काषायपरिवीतेन—कषायेण रक्तं काषायम्—कषाय+अण् She was clad in red, as she was observing an ascetic vow. अन्वमीयत—अनु+माङ्, (कर्मणि) Imperfect 3rd.sing. could be inferred from.

78. प्रतिसंहृतचक्षुषः—withdrawing their eyes (from the range of her right). People were ashamed that because of their incredulity she had to suffer much.

फलिता इव शालयः like paddy plants under the weight of fruits (the people bent their heads).

79. भर्तुर्दृष्टिविषये—in the presence of your husband.

80. सत्याम्—truthful. पय आचम्य—sipping the water. Before going through an ordeal one is enjoined to purify oneself by bathing etc. Water from the hands of a Brāhmaṇa and especially from the hands of Vālmīki's disciples must be holy and helpful in speaking out the truth.

81. Why Sītā who was pure and chaste wanted to hide herself in the womb of the earth is not quite clear. Kālidāsa's account of Sītā's disappearance tallies with that of Vālmīki's Rāmāyaṇa, Uttarakāṇḍa :

सर्वान् समागतान् दृष्ट्वा सीता काषायवासिनी ।
अन्नवीत्प्राञ्जलिर्वान्धिमधोदृष्टिरवाङ्मुखी ॥
यथाऽहं राघवादन्यं मनसापि न चिन्तये ।
एषा मे माधवी देवी विवरं दातुमर्हति ॥
मनसा कर्मणा वाचा यथा रामं समर्चये ।
तथा मे माधवी देवी विवरं दातुमर्हति ॥

82. शातह्रदम्—शतह्रदायाः सम्बन्धि— (as) that of lightning. प्रभामण्डलम्—प्रभाया मण्डलम्—a halo of light. उच्चयो—उद्+या perfect 3rd person singular, rose up.

83. नागफणो० नागस्य फणाः नागफणाः, तत्र उत्क्षिप्तं च तत् सिंहासनं च तस्मिन् निषेदुषी—seated on a throne held up on the expanded hood of the snake. वसुधरा—वसूनि धारयतीति सा, वसु+मुम्—खच्+टाप्.

84. विधिवलापेक्षी—विधेः बलम् अपेक्षते इति—having regard to the power of Fate, seeing that fate was too powerful.

85. गुरु—Vasiṣṭha or Vālmiki. Mallinātha interprets 'guru' by Brahmā. Compare Rāmāyaṇa Uttarakāṇḍa Canto 109 पितामहं पुरस्कृत्य सर्वे एव समागताः । आदित्या वसवो रुद्रा विश्वेदेवा मरुद्गणाः । साध्याश्च देवाः सर्वे ते सर्वे च परमर्षयः and also : एवं ब्रुवाणे काकुत्स्थे क्रोधशोकसमन्विते । ब्रह्मा सुरगणैः सार्धमुवाच रघुनन्दनम् । राम राम न सन्तापं कर्तुमर्हसि सुव्रत ॥

86. रामः सीतागतं स्नेहं निदधे तदपत्ययोः Rāma centred his affection for Sītā in her sons. That was the only course for mitigating sorrow.

87. Yudhājīta was the maternal uncle of Bharata. At his request, Rāma gave the country of Sindhu to Bharata, as it lay adjacent to Kekaya deśa of which the ruler was Yudhājīta.

88. आतोषं ग्राहयामास—forced them to take lute and throw away arms. Gandharvas are well known as musicians. They had attacked the kingdom of Yudhājīta, the maternal uncle of Bharata. Bharata conquered the Gandharvas in a battle.

89. Takṣa and Puṣkala, the two sons of Bharata were intalled on the thrones in the capitals named after them as Takṣaśilā and Puṣkalāvati. Takṣaśilā is identified with Taxila, near Rawalpindi (Pakistan) and Puṣkalāvati with Pu-se-kia-lo-fa-ti to the north-east of Pu-lu-sha-pulo (or Peshawar), on the authority of the Chinese Pilgrim Hiuen Tshang.

90. कारापथेश्वरौ—The two sons of Rāma's brother Lakṣmaṇa were appointed rulers of Kārāpatha : Aṅgada in the west at Aṅgadapuri and Chandraketu in the north at Chandrakānta.

Aṅgadapurī is modern Śāhabad in Oudh which is still known as Aṅgadapur. Chandrakānta is Chāndapur, east of Saharanpur, U.P.

91. निवापान्—आद्यादीन्—rites performed in favour of deceased ancestors. भर्तृलोकप्रपन्नानाम्—भर्तृलोकं प्रपन्नानाम् स्वर्गतानाम् those who had gone to heaven.

92. तं त्यजेः—You should abandon him. रहःसंवादिनी—रहसि संवादिनी । Should a person encroach upon them while they are engaged in conversation, the person guarding the gate should either be banished or killed. This is a prologue to the self-inflicted death of Lakṣmaṇa.

It may appear strange that Rāmāyaṇa as well as Raghuvaṃśa does not throw light as to what happened to Durvāsas who encroached upon Rāma and Yama while they were busy in conversation.

93. Yama had arrived in the guise of a hermit. But when the two—Rāma and Yama—met together, Yama disclosed himself to Rāma and gave the message of Brahmā.

94. द्वास्थः—द्वारि तिष्ठतीति—who stood at the gate, the door-keeper. समयम् अभिनत् broke the agreement, because he allowed Durvāsas to enter the premises where Yama was talking with Rāma. भीतो दुर्वाससः शापात्—afraid of being cursed by Durvāsas. If at all Durvāsas was disallowed by Lakṣmaṇa to enter the premises where Yama and Rāma were conversing, the former would curse Rāma, his family, relatives and the entire people and the country. Cf. Rāmāyaṇa Uttarakāṇḍa Canto 118. तथा तयोः संवदतोर्दुर्वासा भगवानुषिः । रामस्य दर्शनाकाङ्क्षी राजद्वारमुपागमत् ॥ सोऽभिगम्य तु सौमित्रिमुवाच ऋषिसत्तमः । रामं दर्शय मे शीघ्रं पुरा मेऽर्थोऽतिवर्तते ॥ अस्मिन् क्षणे मां सौमित्रे रामाय प्रतिवेदय । विषयं त्वां पुरं चैव शपिष्ये राघवं तथा ॥ भरतं चैव सौमित्रि युष्माकं याच सन्ततिः । न हि शक्याम्यहं भूयो मन्युं धारयितुं हृदि ॥

95. सरयूतीरम्—सरयूः तीरम्—the bank of Sarayū river योगवित्—who knew the art of Yoga. The kings of Raghu dynasty gave up their breath by having recourse to Yoga. Cf. योगेनान्ते तनूत्यजाम् । पूर्वजन्तः—of the elder brother.

96. त्रिपात्—the three-legged virtue. In the Kṛta Yuga Dharma has four legs. In the Tretā, Dharma loses one leg It remains three-legged. In Dvāpara, it is two-legged. In Kali it remains one-legged. Rāma without Lakṣmaṇa in the Tretā Yuga is compared to the three-legged Dharma in the same Yuga.

97. कुशावत्याम्—कुशावती the capital city in the kingdom in South. शरावत्याम्—श्रावस्त्याम्—Śrāvastī lay in Northern Kosalas.

98. उदक् प्रतस्थे—proceeded towards the north. According to mythology heaven is situated to the north. गृह्वर्जम्—abandoning their houses. स्थिरधीः स्थिरा धीः यस्य सः—of steady mind cf. Bh. Gītā दुःखेष्वनुद्विग्नमनाः सुखेषु विगतस्पृहः । वीतरागभयक्रोधः स्थिरधीर्मुनिरुच्यते of steady mind.

99. तस्य पदवीं जगुहः followed him.

100. चक्रे त्रिदिवनिःश्रेणिः (the river Sarayū) was made a ladder to Svarga.

101. गोप्रतरकल्पः like cows swimming close to each other, the citizens of Ayodhyā, while swimming in the Sarayū, crowded with each other. The place became celebrated as a sacred spot on earth by the name of Gopratara.

102. विबुध्वांशेषु प्रतिपन्नात्ममूर्तिषु when the gods incarnate (Sugrīva, Bibhīṣaṇa and others resumed their original forms (there being no room in heaven), the creator, out of necessity, made another heaven for them.

त्रिदशीभूतपौराणाम्—when the citizens of Ayodhyā had become gods. स्वर्गान्तरम् अकल्पयत्—made another heaven.

103. निर्वर्त्यैवम्—Rāma established Bibhīṣaṇa on the southern mountain and Hanūmat on the northern mountain. According to Mallinātha, the southern mountain alludes to Citrakūṭa, and northern mountain refers to Himavat. But according to Hemādri, the southern mountain is Suvela and the northern mountain is Gandhamādana.

XVI

1. सप्त रघुप्रवीराः—Seven (other than Kuśa) heroic princes in the family of Raghu : Lava, Takṣaka, Puṣkara, Aṅgada, Candraketu, Śatrughāti, Subāhu. रत्नविशेषभाजं चक्रुः became his (Kuśa's) taxpayers. Or made him the sharer of everything best of its kind.

2. सेतुवार्तागजबन्धमुख्यैः—सेतुबन्ध—construction of bridges, वार्ताबन्ध—agriculture, including protection of cows. गजबन्ध—the taming of elephants.

3. दानप्रवृत्तेः अनुपारतानाम् the flow of whose echor was uninterrupted (this is with reference to celestial elephants) or who never desisted from the act of charity). सामयोनिः वंशः the race (of elephants) born of sāmans.

4. अर्धं रात्रे—at midnight. अर्धं रात्रेः—अर्धरात्रः । स्तिमितप्रदीपे—स्तिमिताः प्रदीपाः यस्मिन् when the lights were dimly burning* प्रवासस्य कलत्रवेषाम्—प्रवासे तिष्ठतीति प्रवासस्यः, प्रवासस्यस्य कलत्रम् इव वेषो यस्याः सा, ताम्—who was dressed like one whose husband is gone abroad. अदृष्टपूर्वाम्—न दृष्टा अदृष्टा—(नञ्, तत्पु०), पूर्वम् अदृष्टा अदृष्टपूर्वा, ताम् । not seen before.

5. साधुसाधारणपार्थिवर्द्धेः—साधूनां साधारणा पार्थिवर्द्धिः यस्य—whose royal fortune was common to the good.

6. अनपोढागलम्—न अपोढा (अनपोढा) अगला यस्य तत्—the doors of which were not unbolted. पूर्वार्धविसृष्टतल्पः—पूर्वार्धेन विसृष्टं तल्पं येन सः—who had raised his upper half from the couch.

7. मृणालिनी हैममिवोपरागम्—just as a lotus suffers damage caused by frost.

8. परिग्रहः—पत्नी wife, परस्त्रीविमुखप्रवृत्ति—परेषां स्त्रीषु विमुखा प्रवृत्तिः यस्य तत्—totally turned away from love towards the wives of other men.

9. नीतपौरा—नीताः पौरा यस्याः of which the people were carried to heaven. स्वपदोन्मुखेन—स्वस्य पदम्, तस्मै जन्मुखेन—being inclined to go to his region (i.e. the world of Viṣṇu).

10. वस्वोक्तसाराम्—वसूनाम् ओक्तस्येव सारो यस्याः सा ताम् or वसूनाम् ओक्तैः सारा or वसुमया ओक्तांति तैः सारा । It means either Alakā, the city of god Kubera or Amarāvati, the capital city of Indra. सौराज्यवद्धोत्सवया—सौराज्येन वद्धः उत्सवो यस्याः । lords (by my prosperity) manifested in the festivals which continuously took place by reason of excellent rule.

11. विशीर्णतल्पाट्टशतः—विशीर्णानि तल्पानाम् अट्टानां शतानि यस्य सः with hundreds of broken *Talpas* and terraces. Talpa—a room in the upper storey. अट्ट terrace, a projected portion to a building पर्यस्तशालः पर्यस्तः शालः यस्य सः of which the ramparts are dilapidated. विडम्बयति—injures.

12. नदन्मुखोल्काविचितामिषाभिः—नदन्मुखो मुखेभ्यो निर्गता उल्कास्ताभिः विचितम् आमिषं यामिस्ताभिः—Who seek carrion by the aid of the light emitted from their howling mouths. Or नदन्मुखेभ्यो मुखेभ्यो विचितम् आमिषं यामिस्ताभिः—Who seek dead bodies or rotten flesh by the help of light emitted from their wailing mouths. Kālidāsa regards the wailings of female jackals at night as quite inauspicious.

13. The waters of the lake used to be struck gently by the hands of young ladies, now bewail when they are struck violently with horns by wild buffaloes.

14. वृक्षेशयाः—वृक्षे शेरते इति—अलुक्समास

15-21. reveal disparity between the past and present conditions of the city of Ayodhyā.

22. कारणमानुषीं तनुम्—कारणेन लवणवधादिरूपेण गृहीतां तनुम्—the physical body assumed for killing Lavaṇa or the human form assumed for the purpose of destroying Rāvaṇa. The latter explanation seems to be better.

कुलराजधानीम्—कुलक्रमेण वंशपरम्परया राज्ञा धीयते स्वीयतेऽस्यां ताम् ।

23. प्राग्रहरः श्रेष्ठः—the illustrious. शरीरबन्धेन तिरोबभूव—disappeared with the body.

24. अभ्यनन्दन—congratulated him. The expert Brāhmaṇas told him that the dream was quite auspicious. Mallinātha

quotes from Gārgya : दृष्ट्वा स्वप्नं शोभनं नैव सुप्यात् पश्चाद् दृष्टो यः स पाकं विधत्ते । शंसेदिष्टं तं च साधुद्विजेभ्यस्ते चाशीर्भिनन्दयेयुर्नरेन्द्रम् ॥

25. सैन्यैरनुद्भूतः—followed by his army. श्रोत्रियं सत्कृत्वा—giving charity to Brāhmaṇas well-versed in the Vedas.

27. वेलां नीयमानः इव—made to start for the shore.

28. The earth appeared to be unable to bear the tread of his forces and mounted on the second foot of Viṣṇu viz. the firmament in the form of dust.

32. उपायनानि पश्यन् gracing (merely) with a look. He did not accept presents brought by Pulindas but only favoured them with a glance at the articles of gift.

33. तदीये तीर्थे—in the holy water place of Vindhya he crossed the river Gaṅgā. Here by Gaṅgā the poet means not the actual stream Gaṅgā but a sacred river rising in the Vindhya. Some commentators interpret तदीये तीर्थे to mean during the crossing of it (= Gaṅgā), more probably, a tributary of Gaṅgā, or the poet crossed the river at a place called *Vindhya-tirtha*, but the commentators are not decided on the exact situation of this Tirtha. The following verses make it very clear that it was Gaṅgā which sanctified the ashes of Sagara Princes who were burnt by the fire of wrath of Sage Kapila. Some commentators maintain that the king crossed the Ganges near a place called *Vindhyavāsinī devī*. नौलुलितम्—नौभिल्लुलितम्—agitated by the movements of boats.

35. वेदिप्रतिष्ठान्—वेदिः प्रतिष्ठा(स्थानं) येषाम् तान् erected in the altar.

36. प्रत्युज्जगाम—advanced to receive him.

37. रिपुमग्नशल्यः—रिपुषु मग्नं शल्यं यस्य who had planted an arrow in the hearts of the enemy. पौरसखः—पौराणां सखा the friend of citizens. कुलध्वजः—कुलस्य ध्वजः the standard of the family of Raghus. उपशल्ये—on the outskirts of the city. निवेशयामास—
CC-O. Prof. Patya Vrat Shastri Collection. Digitized By Siddhanta eGangotri Gyaan Kosha
encamped.

38. तथागतम्—who was reduced [to the state of dilapidation] नवीचक्रुः—renovated. निदाघग्लपिताम्—scorched by the heat of summer.

39. परार्घ्यं-प्रतिमागृहायाः—परार्घ्यानि प्रतिमागृहाणि यस्याः—containing splendid temples. सपर्यां निर्वर्तयामास—performed worship उपोषितौ—who had observed fast. वास्तुविद्यानविद्भिः—who were versed in the art of architecture. It is strange that the architects or the priests should fast previous to the house-laying ceremony.

40. निशान्तम्—palace राजोपपदम्—राजशब्दपूर्वम् with the attribute 'royal' prefixed to it. कामीव—like a lover. कान्ताहृदयं प्रविश्य entering the heart of the beloved.

41. As a young female appears splendid with the ornaments arranged in their proper places on all her limbs, similarly, the city looked splendid with warè arranged in its shops, with horses resting in their stables, with elephants fastened to the posts, fixed in the stables as prescribed in the religious texts or sculptured in the posts fixed in the stables according to the rule.

42. पुराणशोभाम्—ancient glory such as was evidenced in the reign of King Daśaratha and his successors—दशरथादिराज्ये याजमूत्तादृशीं शोभाम्.

43. घर्मः—summer. प्रियावेषमिवोपदेष्टुम्—to teach him in the garb of his beloved. Or प्रियाः (Accu. plu of प्रिया) वेषम् can be taken as two separate words, meaning thereby "to impart instructions to his beloveds in the point of dress" Cf. प्रिया इति पदमङ्गो वा—Hemādri. उप्+दिष् in the sense of ब्रू has two objects : (1) प्रियाः and (2) वेषम्.

44. अगस्त्यचिह्नादयनात्— from the southern quarter characterized by Agastya. भास्वति सन्निवृत्ते—the sun having come (near the northern quarter). हिमस्रुति मुमुञ्च—i.e. the northern quarter shed tears of joy in the form of oozing snow on the Himālaya mountain.

CC-O. Prof. Satya Vrat Shastri Collection. Digitized By Siddhanta Gangopadhyay in Kolkata

45. In summer the days are hot and the nights thin

(=short) as the couple (husband and wife) in their love-quarrel become hot-tempered and thin with remorse.

46. उद्दण्डपद्मम्—उद्गतदण्डानि पद्मानि यत्र (बहु०) तत्—qualifies अम्भः । नारीनितम्बद्वयसम्—नारीनितम्बप्रमाणम्—the secondary suffix द्वयसच् when added to a word denotes the sense of measure.

47. सायन्तनमल्लिकानाम्—of evening-blooming Jasmine malikā creepers. प्रत्येकनिक्षिप्तपदः—प्रत्येकम् (एकैकस्मिन् कुड्मले) निक्षिप्तं पदं येन (बहु०) placing its foot (on each of the buds).

48. स्वेदानुविद्धं स्वेदेन अनुविद्धम् आर्द्रं नखक्षतम् अङ्कः यस्य (बहु०) तस्मिन्, the nail-wound on the cheeks of the ladies moistened with the drops of perspiration became stickly enough to hold the Śirīṣa flowers that dropped from their ears. भूयिष्ठसन्दष्टशिखम्—भूयिष्ठं सन्दष्टाः (संलग्नाः) शिखाः यस्य (बहु०) तत्, whose filaments had stuck fast. Cf. variants : भूयिष्ठसंसृष्टशिखम्, संदष्टभूयिष्ठशिखम् ।

49. धारागृहेषु—धाराभिरुपलक्षितानि गृहाणि तेषु, shower-houses, Cf. चतुर्भित्तिजलस्रावि जलयन्त्रगृहं विदुः—Caritravardhana.

50. स्नानार्द्रमुक्तेषु—स्नानेन आर्द्राः (तृ० तत्पु०) च ते मुक्ताश्च (कर्म०) तेषु—that were unbridled and wet from bath. अनुधूपवासम्—धूपवासाद् धूपवासस्य वा अनु (अव्ययी०). कामो बलं लेभे—the cupid acquired strength. The meaning is that youths became love-inspired at the sight of ladies' hair that were unbridled and wet from bath.

51. आपिञ्जरा—ईषत्पिङ्गलवर्णा a little red, or पीतरक्ता yellow-red. अर्जुनस्य मञ्जरी—sprout of Arjuna tree.

52. दोषाः प्रमृष्टाः—By bringing together mango-blossoms, sweet wine and Pāṭala-flowers, the summer made amends for all its faults—heat etc. which it had made against lovers: सर्वे सन्तापखेदकराः स्वदोषा निरस्ताः । Or, the summer, the cause of all blemishes in lovers' distempers made amends for all its sins by providing fragrant mango-blossoms, sweet wine from sugarcane and fresh Pāṭala flowers.

53. समये विगाढे (सति) the time of summer having far advanced. तापप्रीदं There is a pun on the word ताप which means

stables as prescribed in the religious texts or sculptured in the posts fixed in the stables according to the rule.

42. पुराणशोभाम्—ancient glory such as was evidenced in the reign of King Daśaratha and his successors; दशरथादिराज्ये याभूत्तादृशी शोभाम्

घर्मः—summer. प्रियावेषमिबोपदेष्टुम्—to teach him in the garb of his beloved. Or प्रियाः (Accu. plu of प्रिया) वेषम् can be taken as two separate words, meaning thereby “to impart instructions to his beloveds in the point of dress” Cf. प्रिया इति पदमङ्गो वा—Hemādri. उप+√दिश् in the sense of ब्रू√has two objects: (1) प्रियाः and (2) वेषम्.

44. अगस्त्यचिह्नादयनात्—from the southern quarter characterized by Agastya. भास्वति सन्निवृत्ते—the sun having come (near the northern quarter. हिमस्रुति मुमुञ्च—i.e. the northern quarter shed tears of joy in the form of the oozing of snow on the Himālaya mountain.

45. In summer the days are hot and the nights thin (=short) as the couple (husband and wife) in their love-quarrel become hot-tempered and thin with remorse.

46. उद्दण्डपद्मम्—उद्गतदण्डानि पद्मानि यत्र (बहु०) तत्—qualifies अस्मः । नारीनितम्बद्वयसम्—नारीनितम्बप्रमाणम्—the secondary suffix द्वयसच् when added to a word denotes the sense of measure.

47. सायन्तनमल्लिकानाम्—of evening-blooming Jasmine mal-likā creepers. प्रत्येकनिक्षिप्तपदः—प्रत्येकम् (एकैकस्मिन् कुड्मले) निक्षिप्तं पदं येन (बहु०) placing its foot (on each of the buds).

48. स्वेदानुविद्धं स्वेदेन अनुविद्धम् आर्द्रं नखस्रतम् अङ्कः यस्य (बहु०) तस्मिन्, the nail-wound on the cheeks of the ladies moistened with the drops of perspiration became sticky enough to hold the Śirīṣa flowers that dropped from their ears. भूयिष्ठसन्दष्टशिखम्—भूयिष्ठं सन्दष्टाः (संलग्नाः) शिखाः यस्य (बहु०) तत्, whose filaments had stuck fast. Cf. variants भूयिष्ठसन्दष्टशिखम्, सन्दष्टभूयिष्ठशिखम् ।

49. घारागृहेषु—घाराभिरूपलक्षितानि गृहाणि तेषु, shower-houses, Cf. चतुर्भित्तिजलस्रावि जलयन्त्रगृहं विदुः—caritravardhana.

50. स्नानाद्रमुक्तेषु—स्नानेन आर्द्राः (तु०तत्पु०) च ते मुक्ताश्च (कर्म०) तेषु०— that were unbridled and wet from bath. अनुधूपवासम्—धूपवासाद् धूपवासस्य वा अनु (अव्ययी०). कामो बलं लेभे—the cupid acquired strength. The meaning is that the youths became love-inspired at the sight of ladies' hair that were unbridled and wet from bath.

51. आपिञ्जरा = ईषत्पिङ्गलवर्णा a little red, or पीतरक्ता-yellow-red. अर्जुनस्य मञ्जरी—sprout of Arjuna tree.

52. दोषाः प्रमृष्टाः—By bringing together mango-blossoms, sweet wine and Pāṭala-flowers, the summer made amends for all its faults—heat etc. which it had made against lovers: सर्वे सन्तापखेदकराः स्वदोषा निरस्ताः । Or, the summer, the cause of all blemishes in lovers' distempers made amends for all its sins by providing fragrant mango-blossoms, sweet wine from sugarcane and fresh Pāṭala flowers.

53. समये विगाढे (सति) the time of summer having far advanced. तापापनोद० There is a pun on the word पाद which means (1) feet as well as (2) ray. By the service of his feet the king removes misery of the people as the moon allays heat by her cool rays.

54. विहितोपकार्याम्—विहिता उपकार्या यस्याः (बहु०) ताम्—on whose banks tents were pitched. आनायिभिः = धीवरैः-by fishermen. अपकृष्टनक्राम्—अपकृष्टः नक्रः यस्याः (बहु०) ताम् । from which crocodiles were removed.

56. उद्विग्नहंसा—उद्विग्ना (= भीताः) हंसा यस्याः (बहु०) सा, Whereon the swans were frightened by the noise of the anklets of young ladies.

57. किरातीम्—A Kirāta woman who held a chowrie over his head.

58. घनरोधैः—घनराजनीभिः, by the ladies of the harem.

59. The waters of the Sarayu river washed off the collyrium from the eyes of the ladies of the harem but in return they gave the flush of intoxication to their eyes.

60. क्लेशोत्तरम्—क्लेशः उत्तरः यस्मिन् (कर्मणि) तद् यथा स्यात्तथा, with difficulty. गुरुश्रोणिपयोधरत्वात्—श्रोणयश्च पयोधरश्च श्रोणिपयोधरम् (द्वन्द्व). The singular number is enjoined by the rule of Pāṇini : द्वन्द्वश्च प्राणितूर्यसेनाङ्गानाम् । गुरुश्रोणि पयोधरं यासां (बहु०) ताः, तासां भावः तत्त्वं तस्मात् on account of the heaviness of their hips and breasts.

61. Commentators interpret the verse differently : The women of the herem sporting in the water wore the Śirīṣa blossoms on their ears which falling into the current of the river moved in a circle and were thus taken for fish in the river. The bigger fish swallow the smaller fish, hence the fearः मत्स्यो मत्स्यमत्तीति भयम् ।

62. छिदुरः—छिद् + उरच्, on the point of being broken.

63. The poet compares the whirlpool to the deep navel of the ladies, the waves to their eye-brows and the twin Cakravākas to their breasts.

64. As the women beat the water to the music of their voices, the sound resembled the thunder of the clouds whereat the peacocks on the banks began to dance out of joy with their plumage erect.

65. Herein the poet likens the silk garments of the ladies to moonlight and the waterdrops in the holes of the waist-band to the dimmed stars.

66. For द्वात् some mss. read मारात्, हर्षात्

67. The decoration on the face of young ladies, though it was disordered by water-sport, looked most charming. The commentator Mallinātha adds the following : रम्याणां विकृतिरपि

68. नौविमानात्—नौविमानमिव (उपमितकर्म०) तस्मात् from his balloon like boat.

69. भ्राजिष्णुना ($\sqrt{\text{भ्राज्}} + \text{इष्णुच्}$) = प्रकाशनशीलेन, naturally resplendent. इन्द्रनील—sapphire. That is to say, gems are charming to the eye but they look more charming when they are united with a sapphire.

70. काञ्चनशृङ्ग—golden syringes. अद्रिराजः—The Himala^{an} mountain.

71. आकाशगङ्गा—celestial Ganges. मरुत्वान्—Indra.

72. कुम्भयोनेः—The sage Agastya is described as the son of Mitra and Varuṇa from the womb of the celestial nymph Urvaśī. जैत्राभरणम्—the Victorious ornament which was received by Rāma from Agastya. Rāmā. Uttara. 76,30.

73. तीरोपकार्याम्—the tent pitched on the shore. अपोद० before he had put on his dress. Some mss read उपोद for अपोद.

74. तुल्यपुष्पा० Kuśa was not a greedy person, for to him ornaments and flowers were equal but he was sorry to lose the ornament which was a charm for victory as well as worn by his father.

75. नदीष्णान्—expert in diving.

76. उपात्तम् = गृहीतम् । नूनम् = probably or surely, नूनं वितर्कं निश्चये वा ।

77. कोप०—कोपाद् विशेषेण लोहिते अक्षिणी यस्य (बहु०) सः ।

78. समाविद्धाः तरङ्गा एव हस्ता यस्य (बहु०) सः—with his wavy hands. अवपातमग्नः (सप्तमीतत्पु०)—fallen in a pit.

79. उद्वृत्तनक्रात्—उद्वृत्ता नक्रा यस्मिन् (बहु०) तस्मात्—from the pool wherein the alligators were agitated. कन्याम्—the maiden who was his sister.

80. ब्रह्मेष्वनिर्बन्धवो हि सन्तः—the wise are not of inexorable anger towards the humble and the lowly.

81. अस्त्रविद्वान्—अस्त्रं विद्वान्—adept in the art of missiles. The genitive is prohibited by the rule :—‘न लोकाव्ययनिष्ठाखलस्यैतन्नाम् ।’

82. कार्यान्तरमानुषस्य विष्णोः—Of Viṣṇu who had assumed human form for assisting Sugrīva and slaying Vālin and Rāvaṇa.

83. कराभिघातो०—कराभिघातेन उत्थितः कन्दुको यस्याः (बहु०) सा—whose ball had gone up by the stroke of her hand. As she was looking towards the ball gone upwards she could see and catch the victorious ornament fallen from the wrist of Kuśa.

84. आजानुविलम्बिना—It is held auspicious to have arms reaching up to the Knees.

85. नुदतीम् = परिजिहीर्षन्तीम्—desiring to atone for.

86. Construe संयोजयाम् with आस । समेतबन्धुः—समेताः बन्धवो यस्य (बहु०) सः ।

87. साहचर्याय—धर्मसाहचर्याय for the practice of Dharma together. The kind of marriage for this purpose is called प्राजापत्य । मङ्गल्योर्णा—with a sacred woollen amulet tied around. These auspicious wristlets are worn on auspicious occasions.

88. The alliance was mutually beneficial: Kumuda was no longer afraid of Garuḍa—the Vehicle of Viṣṇu. Kuśa was freed from the fear of serpents.

CANTO XVII

1. काकुत्स्थात्—Kuśa is called काकुत्स्थ from his ancestor काकुत्स्थ । पश्चिमाद् यामिनीयामात्—it is well known that the intellectual faculties gather inspiration from the last quarter of the night. Cf. ब्राह्मे मुहूर्तं उत्थाय चिन्तयेदात्मनो हितम्—Manu.

2. पितृमान्—who was blessed with a good father. The taddhita suffix मतुप् is added to पितृ to denote praise (प्रशंसा).

3. अर्थविदा वरः—has been variously interpreted : (1) the

best of sensible people; (2) the best of those conversant with the science of अर्थ (Economics); (3) the best of those who know the meaning of words; कुलविद्यानाम्—the Sciences required by custom to be studied by the members of the royal family.

4. जात्यः = जाती साधुः—noble.

5. अवधि—√han 'to kill' passive aorist 3rd person, singular.

6. अन्वगात्—It refers to the Satī custom prevailing in ancient and medieval India.

7. The commentator Hemadri quotes from an ancient Smṛti text in appreciation of the Satī custom : तिस्रः कोटयोऽर्धकोटी च यानि रोमाणि मानुषे । तावत्कालं वसेत्स्वर्गे भर्तारं याजुगच्छति ॥

8. भर्तुः पश्चिमाम् आज्ञाम्—the last command of their master Kuśa.

9. विमानम् = मण्डपम्—a pavilion. उद्देदि—with a raised seat.

10. भद्रपीठ = भद्रासन — the auspicious seat. एनम् उपतस्युः—waited upon him or अभ्यषिञ्चन्—sprinkled him with water.

11. A good news, if it is accompanied by music, tends to long prosperity.

12. नीराजनाविधि—the act of waving light. It is said to be fivefold : पञ्च नीराजनं कुर्यात्प्रथमं दीपमालया । द्वितीयं सोदकाब्जेन तृतीयं धौतवाससा चूताश्वत्थादिपत्रैश्च चतुर्थं परिकीर्तितम् । पञ्चमं प्रणिपातेन साष्टाङ्गेन यथाविधि ॥

13. जैत्रैरथर्वैः—by Atharvan hymns which could make him victorious over the enemy.

14. The stream of water poured over the head of Atithi is likened to the Ganges falling over the head of lord Śiva. The simile is quite appropriate.

15. प्रवृद्ध इव पर्जन्यः—like a rising cloud. Some read प्रवृष्टः for प्रवृद्धः । That is to say, he was greeted by the bards just as the raining cloud is greeted by the Cātakas.

tion-bath, his lustre increased, just as the lightning increases in lustre when it receives shower from the cloud.

17. स्नातकेभ्यः = गृहस्थेभ्यः to the householders. He gifted riches to the married Brahmins to enable them perform sacrificial rites.

18. The blessings of the Brahmins fell short of the fruits accruing to him from pious deeds performed in previous births.

19. बन्धच्छेदं स बद्धानाम्—The prisoners are released at the royal consecration of the prince, victory over the enemy and at the birth of the heir-apparent. “यौवराज्याभिषेके च परराष्ट्रावमर्दने । पुत्रजन्मनि वा मोक्षो बद्धस्य हि विधीयते quoted by Hemādri and Vallabha.

20. But the reader should note that the caged parrots, set at liberty, are not welcomed among their community which would not associate with them.

21. नेपथ्यग्रहणाय—for investing him with royal robes.

22. प्रसाधकाः—Valets. धूपाभ्यानकेशान्तम्—धूपेन आभ्यानाः केशान्ता यस्य (बहु०) तम्—whose hair had become dry with fumation. केशान्त = hair ; ‘अन्तशब्दः स्वरूपवाची’—Hemādri. आकल्पसाधनैः—आकल्पस्य (= नेपथ्यस्य) साधनानि (ब० तत्पु०) तैः । उपसेदुः—उप+√सद्+लिट्, प्र० बहु०—waited upon him.

23. प्रत्यपुः—प्रति+√वप्+लिट्, प्र० बहु०, adorned. अन्तर्गतस्रजम्—अन्तर्गता स्रक् यस्य (बहु०) तम्—interwoven with garlands.

24. समापय्य = सम्पाद्य, having accomplished. पत्रम्-पत्ररचनाम्, तिलकम्—ornamental decoration. विन्यस्तरोचनम्—streaked with yellow pigment. मृगनाभिसुगन्धिना—मृगनाभ्याः शोभनो गन्धोऽस्यास्तीति तेन perfumed with musk.

25. हंसचिह्नदुकूलवान्—हंसचिह्नमस्येति हंसचिह्नं, हंसचिह्नं दुकूलमस्यास्तीति तद्वान्—wearing a silk garment with figures of swan woven into it.

26. नेपथ्यदीप्तिः—Decorated with golden ornaments and

King should parade on elephant in the capital city of his state. Cf. "अभिषिक्तेन राज्ञा गजमारुह्य पुर्याः प्रदक्षिणा कार्या ।"

33. पूर्वराजवियोगौष्म्यम्—पूर्वेषां राज्ञां वियोगेन (जनितम्) औष्म्यम् According to Cāritra-varadhana 'पूर्वराज' refers to Dilīpa and his successors but Hemādri thinks it refers to Kuśa, his immediate predecessor.

But how could the white umbrella that was raised on the head of King Atithi, remove the heat of affliction of the entire world ? The figure of speech is असंगति which is defined as : कार्य-कारणयोर्मिन्नदेशतायामसङ्गतिः । It conveys the idea that as soon as Atithi ascended the throne the subjects became prosperous and happier than ever before.

34. Luminous bodies—the sun and the fire—attain brilliance gradually. The sun is gentle before it shines fully ; the fire is smoky before it bursts into flames. But Atithi, as soon as he ascended the throne, obtained the qualities of an emperor at once and simultaneously.

35. नेत्रैः प्रीतिविशदैः श्रन्वयुः—followed him with loving eyes, that is to say, they watched him with affectionate and loving glances, as the autumnal nights with bright luminaries watch the polar star.

36. The deities favoured him by their presence in the icons set up for the purpose in the temples of Ayodhyā. Their presence was sought for the protection of people against evil and misfortune.

37. अभिषेकजलप्लुता—अभिषेकजलेः प्लुता (तृ० तत्पु०) drenched by the waters of inauguration. वेलान्तम्—समुद्रपर्यन्तम्—as far as the sea-coast. प्रतापः—valour or prowess constituted of strong army, sound finance and other organs of state.

38. मन्त्राः—counsels. In the fourfold division of society, the intellectual class functioned as the counsellor to the warrior

class. The ruler had to depend for his success as much on his arms as on the advice of his preceptor.

39. धर्मस्थसखः—धर्मे तिष्ठन्तीति धर्मस्थाः (उपपदतत्पु०) तेषां सखा (ष० तत्पु०) the friend of the righteous. अथि-अत्यथिनाम्—of plaintiffs and defendants. संशयच्छेदान्—which owing to their doubtful nature (संशय) deserved a careful decision (छेद). व्यवहारान् ददर्श—looked into the intricate cases of his plaintiffs and defendants : 'व्यवहारान् स्वयं पश्येत् सभ्यैः परिवृतोऽज्वहम् ।' Yājñavalkya.

40. अभिव्यक्त० अभिव्यक्तं सौमनस्यम् (कर्म) तेन निवेदितैः (तृ० तत्पु०)—denoted by his pleasure manifesting itself. पाकाभिमुखैः—पचेलिभिः that were soon to ripen. विज्ञापनाफलैः युयोज—joined them with the fruits of their requests.

41. Distinguish between नभस् (= श्रावण) and नभस्य (= भाद्रपद). The rivers grow in volumes of water in the month of Śrāvaṇa. They attain a greater proportion in the month of Bhādrapada. Similarly, his father had brought prosperity to his subjects but they attained a greater prosperity under his rule. [Note that this translation differs considerably from the translation offered.]

42. He never undid what he did once, but he broke his vow insofar as he re-installed his enemy kings after having rooted them up.

43. मदकारणम्—cause of pride or intoxication. Cf. यौवनं धनसम्पत्तिः प्रभुत्वमविवेकिता । एकैकमप्यनर्थाय किमु यत्तु चतुष्टयम् ॥

44. जनितरागासु—जनितः रागः यासाम् (ब०स्त्री) तासु—in whom the affection for him was generated. असोभ्यः—unassailable.

45. षडरिपून्—six internal enemies, viz. काम, क्रोध, लोभ, मोह, मद, अहङ्कार. (The list differs in certain texts). According to Indian Nīti śāstras the internal enemy is more dangerous than the external one.

46. निकरे हेमरेखे—As the streak of gold on the surface of

a touchstone sticks fast, so did the royal glory, though naturally fickle, stick fast to Atithi.

47. कातर्यम्—politics without bravery is timidity; bravery without politics is the conduct of beasts. Therefore, he sought success by resorting to politics and bravery united together.

48. न अदृष्टम् अभवत्—there was nothing he could not see. व्यभ्रस्त्रेव नभस्वतः—as the sun can see all when the sky is cloudless.

49. रात्रिन्दिबविभागेषु—रात्रौ च दिवा च (द्वन्द्व), तयोः विभागः (ष० तत्पु०) तेषु । विकल्पपराङ्मुखः—विकल्पात् पराङ्मुखः (पं० तत्पु०). political strategies are threefold : (1) Exclusive, (2) Optional and (3) Collective : “कार्याणां नियोगविकल्पसमुच्चया भवन्ति । अनेनैवोपायेन नान्येनेति नियोगः । अनेन वा अन्येन वा इति विकल्पः । अनेन च इति समुच्चयः ।

50. प्रतिदिनं सेव्यमानोऽपि = उपास्यमानोऽपि—though every day debated. न सूच्यते—does not leak out.

51. अपसर्प—*a spy* ; “अपसर्पश्चरः स्पशः”—Amara. जजागार—remained awake. Though asleep he was kept awake by means of his spies who were deputed to move among his friends and foes. Cf. चारांश्च चारयेत्तीर्थं स्वात्मनश्च परस्य च । पाषण्ड्यादीनविज्ञातानन्योन्यमितरैरपि—Kāmandaka.

52. According to Manu the king shall have six kinds of forts for defence against the enemy.

द्विषां(रोदुः)—Objective Genitive (कर्मणि षष्ठी). It was through sheer habit and not through any fear that he lived in forts. The lion lies in a mountain, as a matter of course, not through any fear.

53. भव्यमुद्ध्याः—construed with activities (समारम्भ) it means ‘those that were aimed at prosperity.’ Construed with Śāli it means ‘containing clusters’. As the Śāli rice becomes ripe in the interior, not observable from outside, so his policies bore fruits secretly and remained unobserved till fruition.

54. Though powerful he did not proceed by a wrong

path, just as the ocean in high flood does not overflow except through the mouth of a river.

55. कामम्—Although he could suppress any disaffection among his subjects he did not create any. Therefore, there was no need for a remedy to be devised.

On the disaffection of subjects see Kauṭilya.

क्षीणाः प्रकृतयो लोभं लुब्धा यान्ति विरागताम् ।

विरक्ता यान्त्यमित्रं वा भर्तारं घ्नन्ति वा स्वयम् ॥

56. The King is advised to go on expedition only against those who are in the reach of his strength and not against those who are equal or superior to him in power. Cf. “समज्यायोभ्यां सन्दधीत हीनेन विगृह्णीयात्”—Kauṭilya.

57. The poet means to say that the distribution of his activities in the sphere of Dharma, Artha and Kāma was proportionate.

58. He placed his friends neither in high rank nor in low position; because those kept in low position are unable to return favours, and those kept in high position act in a hostile way. He put them in an intermediate state.

59. परिच्छिद्य=निश्चित्य—having formed a just estimate. Cf.

यदा मन्येत भावेन हृष्टं पुष्टं बलं स्वकम् ।

परस्य विपरीतं चेत्तदा यायाद्रिपून् प्रति ॥

यदा तु स्यात्परिक्षीणो बाहनेन बलेन च ।

तदासीत प्रयत्नेन शनकैः सान्त्वयन्नरीन् ॥

60. On the importance of treasury see Kāmandaka :

धर्महेतोस्तथाययि भृत्यानां रक्षणाय च ।

आपदर्थं च संरक्ष्यः कोशो धर्मवता सदा ॥

61. The King should know the defects of his enemy while he should conceal his own defects. Cf :

नास्य छिद्रं परो विद्याद् विद्याच्छिद्रं परस्य तु ।

गूहेत्कूर्मं इवाङ्गानि रक्षेद्विवरमात्मनः ॥

62. साम्प्रायिकः—सम्प्रायम् ग्रहीति, सम्प्र्रायेण जीवति वा । सम्प्राय+ठक्
(= इक)—one who looks upon war as the principle of his life.

63. शक्तित्तयम्—royal power consisting of प्रभाव, उत्साह and मन्त्र ।

64. The merchants wandered at ease over mountains, rivers, and forests as if they were their houses, pleasure-ponds and pleasure-gardens respectively.

65. यथा स्वं षडंशभाक् चक्रे—He took one-sixth of the earnings of his people belonging to different Āśramas and different castes. But this rendering differs from that already stated.

66. रत्नम्, सस्यम्—Singular number is used to denote a genus: जातावेकवचनम् ।

67. षण्मुखविक्रमः—षण्मुखवद् विक्रमो यस्य (बहु०) सः—One who resembled Kārttikeya in valour. षण्णां गुणानां विनियोगज्ञः—One who knew the application of six political expedients, viz. सन्धि, विग्रह, यान, आसन, द्वैध, आश्रय । षण्णां बलानाम्—the sixfold army consisting of मौल, भूत, सुहृत्, क्षौणि, द्विषद् and आटविक ।

68. चत्वारः उपायाः—four strategies, viz. साम, दान, दण्ड, भेद । The eighteen Tirthas, viz. मन्त्री, पुरोहित, युवराज, सेनापति, द्वारपाल, अन्तर्वेशिक, काराध्यक्ष, कोशाध्यक्ष, अर्थविनियोजक, प्रवेष्टा, नगराध्यक्ष, कार्यनिर्माणकृत्, घर्माध्यक्ष, सभाध्यक्ष, दण्डपाल, दुर्गपाल, राष्ट्रांतपाल, अटवीपाल.

69. कूटयुद्ध—fraudulent warfare.

70. गन्धद्विप—an elephant of a superior class, very much feared by other elephants and supposed to emit a peculiar smell of ichor. Cf.

यस्य गन्धं समाघ्राय न तिष्ठन्ति प्रतिद्विपाः ।

तं गन्धहस्तिनं प्राहुर्नृपतेर्विजयावहम् ॥

74. दुरितं दर्शनेन हनन्—purifying a person of all his impurities by means of his very sight. Cf.

अग्निचित्कपिला सत्री राजा भिक्षुर्महोदधिः ।

दृष्टमात्राः पुनन्त्येते तस्मात्प्रयेत्तु नित्यशः ॥

नुदंस्तमः—removing darkness or ignorance. प्रजाः स्वतन्त्रयाञ्चक्रे—he made his subjects independent. But according to translation “he put them under his sway.”

75. विपक्षेऽपि गुणा अन्तरं लेभिरे—his merits found access even in the heart of his enemy. The enemies too imbibed his virtues in themselves or the enemies too eulogised his virtues.

76. His aggressive designs against kingly states assumed the shape of a religious interprise. viz., a horse-sacrifice.

78. Lokapālaḥ—guardians of quarters—Indra, Yama, Varuṇa, and Kubera. For adopting similar code of behaviour, his people called him the fifth Lokapāla.

The five gross elements (पञ्च महाभूताः)—earth, water, fire air, ether—i.e. the material constituents of the universe, function for the benefit of Man. The King was called the sixth element inasmuch as he worked for the welfare of his people. The seven Kula-parvatas—Mahendra, Maḷaya, Sahya, Śukti-mān, Rkṣa, Vindhya and Pāriyātra are well known for supporting the earth. He was known as the eighth mountain inasmuch as like the seven Kula-Parvatas he supported the earth.

80. He was called घनद = Kubera (though with a differing significance. Kubera is called घनद as he guards wealth (घनं दयति रक्षति). The King was called घनद as he gave (ददौ) wealth to the priests.

81. यादोनाथः—यादसां नाथः (य० तत्पु०) = Varuṇa. पूर्वपित्री—having regard for the three first-named, viz. Indra, Yama, Varuṇa, i.e. seeing what they did for him. Or पूर्वपित्री = रघुरामादिमहिमाभिन्नः—having a regard to he predecessors of Atithi's Royal race.

CANTO XVIII

1. Arthapati was the king of the Niṣadhas who derived their name from the mountain Niṣadha in Northern India. Arthapati's daughter was married to Atithi and their son was named Niṣadha after the name of the country of his maternal grandfather.

2. प्रजायै कल्पिष्यमाणेन—who was going to be capable of protecting his subjects.

3. निर्विशय = उपभुज्य — having enjoyed. शब्दादिसुखम् — the pleasures of sound etc. कौमुद्वतेयः—कुमुद्वत्या अपत्यं पुमान्, कुमुद्वती+ङ=एय्

4. बुभोज—(√भुज्+लिट्, प्र० एक०) पालयामास, protected. पुरार्गला-दीर्घभुजः—पुरस्य अर्गला (ष० तत्पु०) पुरार्गला, पुरार्गलावद् दीर्घौ भुजौ यस्य (बहु०) सः, whose arms were as long as the bar of the city-gate.

5. अनलौजाः—अनलस्य ओज इव ओजो यस्य (बहु०) सः—who had the splendour of fire. नलिनाभवक्त्रः—नलिनस्य आभा इव आभा यस्य (बहु०) तत्; नलिनाभं वक्त्रं (बहु०) यस्य सः.

6. नभश्चरैः—नभसि चरन्ति (उपपद तत्पु०) इति ते नभश्चराः गन्धर्वादयः तैः । गीतयशाः—गीतं यशो यस्य (बहु०) सः—whose fame was sung by the Gandharvas. नभोमासम्—the month of Śrāvaṇa

7. Construe : धर्मोत्तरः (सः) प्रभवे तस्मै (नभसे) तत् उत्तरकोसलानां प्रभुत्वं विसृज्य जरसोपदिष्टं मृगैः अजर्यं पुनः अवेह बन्धाय बबन्ध ।

Some commentators read 'तत्प्रभवः' for 'तत् प्रभवे' and take it as a compound word : तस्य (नभसः) प्रभवः (उत्पत्तिस्थानम्) = नलः । Some read मनः for पुनः and construe अजर्यं (सङ्गतं) with मनः ।

8. द्विपानामिव पुण्डरीकः—like Puṇḍarika, the elephant of the south-quarter. आहृतं पुण्डरीकं यया (बहु०) सा । construe with श्रीः—Lakṣmī holding a white lotus. पितरि शान्ते—when his father was dead or when his father had abdicated the throne or had gone to the forests for penance.

9. अमोघधन्वा—अमोघं धनुर्यस्य (बहु०) सः, whose bow was never

ineffectual. पुत्रं क्षमां लम्भयित्वा = ग्राहयित्वा—the double accusative in-association with $\sqrt{\text{लभ्}}$ in the sense of गति is enjoined by गतिबुद्धि प्रयवसानार्थं—Pāṇini 1.4.52.

10. अनीकपदावसानं देवादिनाम् = देवानीकम् । व्यश्रूयत—वि + $\sqrt{\text{श्रु}}$ (कर्मवाच्य) लङ्, passive, imperfect, 3rd person, sing.

11. पितृमान्—प्रशस्तपितृकः । The affix मत्तुप् is added to पितृ in the sense of 'excellence'.

12. Construe : गुणानाम् एकनिधिः यज्वा तयोः पूर्वः आत्मोद्भवे चिरोढां वर्णचतुष्टयस्य धुरिं निधाय यजमानलोकं जगाम ।

यजमानलोकम्—यजमानानां लोकम् (ष० तत्पु०), the world of sacrificers, i.e. heaven.

13. वशंवदत्वात्—वशं वदतीति वशंवदः (वश + मुप् + $\sqrt{\text{वद्}}$ + खच्) तस्य भावः, तत्त्वम्, तस्मात्—on account of his agreeable speech. विविग्नान् = भीतान्—frightened.

14. अहीनगुः—अधिकतेजाः । अहीनबाहुद्रविणः—अहीनं बाहुवलं द्रविणं यस्य (बहु०) सः—he who possessed strength of his entire arm. Or अहीनाम् इतः (ष० तत्पु०) अहीनः, तस्येव बाहुद्रविणं यस्य (बहु०) सः—he who had the strength of arms as the lord of serpents has in supporting the earth.

15. अन्तरज्ञः—अन्तरं जानातीति (उपपद तत्पु०), who knew the hearts of men. चतुर्भिः उपक्रमैः = सामादिभिः उपायैः—by four expedients : साम, दान, दण्ड, भेद ।

16. जितपारियात्रम्—जितः पारियात्रः येन (बहु०) सः, तम् । पारियात्र was the name applied to the Western Vindhyas with the Aravelly range.

17. उदारशीलः—उदारं शीलं यस्य (बहु०) सः—of exalted character. जितारिपक्षः—जितः अरीणां पक्षः येन (बहु०) सः—who had conquered his enemies. शालीनता = सज्जनता—modesty.

18. कृत्वा युवानं युवराजमेव—(he could enjoy pleasures) simply by making his young son a crown prince. Cf. Kāmandaka : विनीतात्म्योरसं पुत्रं युवराज्येऽभिषेचयेत् । Or कृत्वा युवानं युवराजमेव—by making

ficial performances. The root सु means 'to press out, to extract, to distil'. सोम is also an epithet of the moon.

28. The name of the son of हिरण्यनाथ is ब्रह्मिष्ठ. Hence the verbal play on the word. ब्रह्मभूयं—'Absorption or dissolution into ब्रह्म, final emancipation, identity with ब्रह्म.' ब्रह्मिष्ठ 'very learned, pious, thoroughly proficient in Vedas'. आब्रह्म...प्रकाशः—'well-known even as far as the assembly of ब्रह्मन्'.

29. कुला...निभे—'resembling a decorative chaplet of his dynasty.' सुप्रजसि—'Having good offsprings or issues'. शासनाद्धा—'characterised by good rule or government'. विपीडं—विगता पीडा यस्मात् तत्तथा 'without any trouble or torment'. आनन्दजलाविलास्यः—आनन्दजलेन आविलानि अक्षीणि यासां ताः—'whose eyes were turbid or soiled (आविल) with tears of joy.' ननन्दुः—Rejoiced, delighted.

30. गुरु...कृतात्मा—'who made himself a worthy (पात्र) son by his service to the elders (गुरु). पत्रकृत—'possessed of a clear, distinct (स्पष्ट) form, resembling god विष्णु whose emblem is गरुड the lord of birds (पत्ररथ). पुत्र is the name of the son of ब्रह्मिष्ठ. पुष्कर...नेत्रः 'whose eyes looked like lotus petals (पुष्करपत्र). अग्रसंख्या—'The first or topmost place in reckoning or enumeration (संख्या).

31. वंशस्थिति—the security or stability of the race. वंशकरेण maintaining the continuity of the family. स्पर्शलौल्यः—'whose desire or passion (लौल्य) for objects of the senses (स्पर्श) has ceased.' मघोनः भावी—'wanting to be in future (भावी) a friend of Indra (मघोनः)' त्रिपुष्करेषु. In the three celebrated places of pilgrimage (पुष्करतीर्थ). पुष्कर is the name of one such name in the district of Ajmer. It is also called ब्रह्मक्षेत्र or पुष्करराज and five places of pilgrimages noted including this पुष्कर are—कुक्षेत्र, गया, गङ्गा and प्रभास, उपस्पृशन्—स्नानं कुर्वन् 'taking a bath.' त्रिदशत्वं—'The state of god (त्रिदश).

32. प्रभा...रागं—'who, by his lustre, vanquished (the lustre) of पुष्पराज gems'. पौष्यां तिथौ on the day of the full moon in the month of पौष cf. पुष्ययुक्ता पौर्णमासी पौषी—अमरकोष. तस्मिन् उदिते—'At his rise (to eminence)'. समष्टां पुष्टि—'Total or complete abundance'

द्वितीये पुण्ये—like a second constellation or asterism, called पुण्य (signifying good luck and prosperity).

33. परिकीर्य—वित्तीर्य — 'having given away or bestowed'. महच्छः—'of great aspirations'. जन्मभीरुः—'Apprehensive of the cycle of birth and death'—संसारभीरुः । मनीषिणे....अपितात्मा 'who devoted or gave himself over to the wise (मनीषिणे)' जैमिनि. सयोगात्—योगिनः 'From him who was well versed in the system and practice of योग. अजन्मने अकल्पत—'Attained a stage in his spiritual evolution which is marked by no rebirth (अजन्मने)'

34. तत्प्रभव—'Born of him'. द्युवोपमेयः 'Fit to be compared with द्युव, a polar star'. This has also a reference to the mythological legend of the great sage द्युव, the son of उत्तानपाद, who had two wives, सुरक्षि and सुनीति । सुनीति was not his favourite. सुरक्षि had a son named उत्तम and सुनीति gave birth to द्युव. One day द्युव tried, like his elder brother, to take a seat on the lap of his father; but he was treated with contempt both by the king and his favourite wife. The poor child went sobbing to his mother, who told him in consolatory terms that fortune and favour were not attainable without hard exertions. At these words the boy left the paternal roof, retired to the woods, and, though quite a lad, performed such rigorous austerities that he was at last raised by विष्णु to the position of the Polar Star'.—Apte's Dictionary. सत्यसन्धे—सत्यप्रतिज्ञे—सत्या सन्धा यस्य सः—'A man true to his promise or stipulation'. संनमताम्—'of those (enemies) who bowed before him in surrender'. सन्धिः— 'Alliance, peace or treaty of peace, it being one of the six expedients (उपाय) to be used in foreign politics'.

35. दर्शा...प्रियदर्शने—'of a lovely appearance like the moon after the day of the new moon (अमावस्या) has gone by (अत्यय)'. शिशावेव—'while just a child. मृगा...क्षः—'whose eyes were long like those of the deer.' नृसिंहः—'A veritable lion amongst men'. विपदमवापत्—'sustained the disaster (of death)'. To call him a lion amongst men and describe his eyes as those of the deer, is

as inappropriate as reference to his death from a *lion* in the course of hunting, while being called नृसिंह, an incarnation of विष्णु in which *He* killed the dreadful demon हिरण्यकशिपु.

36. अनायदीनाः—‘without a lord and protector and hence distressed or miserable’. ऐकमत्यात् ‘unanimously, by common consent or agreement’. साकेतनाथं चकार—‘made him the King (lord) of साकेत i.e. the city of अयोध्या’.

37. For the Raghu family now with an immature (अप्रौढ) child as the ruling monarch, the poet gives three objects of comparison (उपमेय), the sky with the new moon, the forest with only a lion’s cub (शाल) left over and the water of a lake with just a lotus-bud (कुड्मल पुष्कर) on its surface.

39. षड्वर्षदेशीयं—‘barely six years old’. राजवीथ्यां—‘on the royal road’. अधिहस्ति—‘On the elephant.’ आघोरणालम्बितम्—‘helped, supported by the (elephant’s) driver’. अद्भुतेशम्—‘having the best or choicest (अद्भुत) dress’. प्रभुत्वात्—‘By reason of his being the master or king’. पितृ...प्रेक्षन्तः. ‘Looked upon him with the same respect that they had shown to his father.’

40. कामं—‘granted, admitted’. पैतृकस्य ‘belonging to, coming or derived from a paternal grandfather.’ प्रतिपूरणाय—‘For fully occupying.’ चामीकरपिञ्जरेण ‘Reddish yellow, tawny-coloured, on account of the gold (of the throne)’ आवृतात्मा—‘Magnified, made big, covered’.

41. अघ्नः..तोणौ—‘suspended down (from the seat on the throne) slightly (किञ्चिद्विध), तपनीयपीठं ‘The golden (तपनीय) throne’. प्रसिद्धैः मौलिभिः—‘Decorated or ornamented crowns (मौलि)’ सालक्तकी—‘Painted with the red lac-dye’ (अलक्तकी).

42. महानीलः—A kind of sapphire, emerald. प्रभावात्—due to (its) lustre, brilliance’. प्रतीतः—well-known’, reputed’. युयुजे—‘Fitted well’.

43. पर्यन्तः चामरस्य—‘of him on whom chowries (चामर) were being waved on both sides (पर्यन्त)., कपोलपक्षात्—कपोलयोः लोलौ उभौ

काकपक्षी यस्य—of him whose both side-locks would flutter (लोल) on his cheeks'. विवादः—'utterance, words spoken'. अर्णवानां...चस्वाल 'Did not falter even on the shores of oceans'.

44. निर्वृत्त...शोभे—on which (forehead) loveliness (शोभा) was brought about ('निर्वृत्त' by a band of gold (जाम्बूनद) तिलक—'A decorative mark (put on forehead by ladies to signify un-widowed condition). स्मेरमुखः—With a smiling face'. तेनैव शून्यानि मुखानि—'Faces bereft of it i.e. decorative mark', which was wiped away, as a result of their husbands being slain.'

45. शिरीष...मार्यः—'whose frailty or tenderness was more than that of the शिरीष flower'. खेदं यायात् 'May feel fatigue or exhaustion'. अनुभावात्—'Through majestic might or power'. धुरं विभरां वभूव—'Supported the Yoke'. The king is always represented as a mighty bull who bears on his shoulders the burden of yoke of the earth, a 'bullock cart'.

46. अक्षरभूमिका—A tablet or a board to write letters of the alphabet (लिपि) upon'. लिपिं गृह्णाति—comprehends or masters the alphabet'. श्रुत...योगात्—'Through contact or association with the elderly men of knowledge (श्रुत). दण्डनीतिः—'science of politics. फलानि उपायुङ्क्त—'utilised the results or benefits' (before actually studying the theory of the science of politics)'.

47. अपर्याप्तनिवेशभागा—'Space for 'whom for placing (निवेश) (her bosom) was insufficient' प्रौढी...माणा—Awaiting, looking forward to his becoming a full-grown man'. आत...छलेन—'under the pretext of the shade cast on him by the royal umbrella'. The poet has in mind a picture of a young big-breasted lady, attempting to embrace a thin young boy and feeling shy and embarrassed to find, to her discomfiture, that enough space is not to be had on his chest to accommodate her full bosom उपजुगूह 'Embraced'.

48. युगो...वानेन—'Not developing or reaching (अनश्नुवानेन) the resemblance of a yoke (युग) अवद...लाञ्छनेन—'with no characteristic

of a scar (किण) formed on it by (the friction of) bow-string made from the मुर्वा grass'. अस्पृष्ट...स्तरुणा—'without having touched the hilt (स्तरु) of swords.

49. वंश्यगुणाः—'The meritorious characteristics of the (Raghu) family'. आरम्भसूक्ष्माः—'Fine, minute or microscopic in the beginning. लोककान्ताः—'Dearly loved by the people'. प्रथिमानमायुः—'Developed fully, spread'.

50. गुरुणां...करः—'causing or giving no trouble to his teacher (in their task of teaching him). तिस्रः विद्याः—'The three sciences They are त्रयी or the three Vedas, वार्ता 'The Agriculture and दण्डनीति or Politics'. त्रिवर्गा..मूलं 'The basis (मूलं) of the obtainment or acquisition of the threefold objects of life. (त्रिवर्गं) viz. धर्म, अर्थ and काम. पूर्वं...पाराः—Thoroughly studied—lit. the other ends of which were sighted (पारंगत) in the previous birth'. स्मरन्निव 'Recollecting, as it were'. Kālidāsa was a believer in पुनर्जन्म । प्रकृतीः—subjects.

51. A fine picture of the boy king as an archer, while learning archery. —उत्तरार्द्धं व्यूह्य 'Spreading out or stretching the upper part of the body (उत्तरार्धं) i.e. the chest.' उन्नद्धचूडः—'The locks of his hair on the head (चूडा) tied in a knot upraised (उन्नद्ध). आञ्चितजानुः—'whose left knee (जानु) is bent'. आकर्णं...धन्या—'whose bow, with the arrow (fixed on it) is pulled back as far as the ear (आ-कर्णं). व्यरोचत—looked bright and charming'.

52. नेत्र...नीयं मधु—'Veritable wine to be enjoyed with eyes (by the young ladies)'. cf. मधु नवमनास्वादितरसं—शाकुन्तल II. 10. मन...पुष्पं—'A full-blown flower of the tree of Love (मनसिज) राग...प्रवालं—'with its tender sprout (प्रवाल) in the form of passion (राग)'. Youth as the tree of Love shoots out in passion, causing excitement and urge for the enjoyment of women. अकृतकविधि—'which was brought about without resort to any artificial means (अकृतक) i.e. which developed in him automatically in due course'. आकल्पजातं—(youth) which adorned, as with various ornaments or decorations (आकल्प), the entire body (सर्वाङ्गीण).

53. The young king married many daughters of kings, who became the superseded wives (अधिविन्ना) i.e. co-wives, as he, as a king, was supposed to have already married श्री or Royal Glory and the Earth (भू). शुद्ध...कामैः 'wishing pure progeny or offspring (from the king)'. आहूताः 'Brought over, collected. प्रतिकृति...रूपाः—'possessed of the beauty of form, which was more than what was exhibited (संदर्शित) by the female messengers or displayed in paintings (प्रतिकृति)'. प्रथमपरिगृहीते—'Already espoused or married'. अधिविविदुः 'Married after the earlier two wives (the Royal glory (श्री and भू))'.

CANTO XIX

1. अग्नितेजसम्—'Who had the fire's lustre'. स्वे पदे—In his own place (of kingship.) श्रुतवताम् अपश्चिमः—'Foremost among the learned'. पश्चिमे वयसि 'In the last (पश्चिम) stage of life i.e. old age'. नैमिषं 'Name of a sacred forest, celebrated as the residence of certain sages to whom सौति related the महाभारत'. 'यतस्तु निमिषेणेदं निहतं दानवं बलम् । अरण्येऽस्मिस्ततस्तेन नैमिषारण्यसंज्ञितम् ॥, Apte's Dictionary.

2. दीर्घिकाः—'A long or oblong lake, a pond'. तीर्थसलिलेन. 'By the holy water belonging to the sacred place'. अन्तः...कुशैः—'By the कुश grass which concealed or covered the bare ground or floor (भूमि). तल्पं 'Bed'. सौधवास—'A great mansion, a palace'. विस्मृतः—विस्मृतवान्—'Forgot' ppp used actively. सञ्चिकाय—'collected' Perfect of the root चि with सम् । फलनिःस्पृहः—'with no desire left for the reward (फल)'. .

3. लब्ध...विधौ 'In the act of preserving what is acquired.' खेदं न आप—Got no trouble or worry (खेदं), मेदिनी. 'The earth' भुजः. द्विषा '(By his father) who had vanquished his enemies (द्विषः), कल्पिता 'Assigned, meant, designed'. न प्रसाधयितुम्, 'Not for improving upon or cleansing (by removing rankling thorns viz. enemies)'. .

4. अमिकः—कामुकः, 'A lewd, lecherous man, a sensualist'. काश्च सभा—'For some years'. अमिकारं वर्णयन् (carried out the duties of

office'. संनिवेश्य 'Having placed or entrusted'. स्त्रीयौवनः 'who (placed or handed over) his youth at the disposal (विधेय) of women'.

5. कामिनी...चरस्य—'Moving with women as his companions i.e. in the company of women'. मृदङ्ग...वेश्मसु—'In mansions (वेश्मसु) reverberating with the sounds of drums.' उत्तरः उत्सवः—'The next or later festival'. अधिकर्द्धिः—'Possessed of greater wealth or splendour (ऋद्धि).

पूर्व...उत्सवं 'The earlier (पूर्व) festivity full of abundance (ऋद्धि).

6. इन्द्रिया...शून्यं—'Devoid of (the pleasure of) the objects of senses', such as those of the eyes, nose, ears, touch, tongue. शब्दरूपरसगन्धस्पर्शाः. अक्षमः 'unable, intolerant'. अन्तरेव विहरन्—'Amusing or making himself merry inside (अन्तः) (the palace). समुत्सुकाः प्रजाः—'subjects eager or longing (for his sight). न व्यपेक्षत—'showed no consideration, paid no heed'.

7. प्रकृतिकाङ्क्षितं—'Sought or longed for by his subjects ? दर्शनं ददौ—'Gave a sight or glimpse'. गवाक्ष...लम्बिना (with his foot) suspended or hanging down through a hole in the window (गवाक्ष). कल्पितम्. 'Arranged, managed, carried out'.

8. कोमलात्म...रूपितं—'Overspread or adorned (रुषित) with the red lustre (राग) of its own soft or tender nails'. नव...रोहणम्—'Developing (a condition of) resemblance (तुला) with a lotus 'enveloped by the (pink) light of the rising sun (नव दिवाकर). कृत-प्रणतयः—'Those who bowed or saluted. भेजिरे—'Attended, waited upon (him)'.

9. यौवनो...कमलाः—(ponds) in which the lotuses vibrated (चोल) with the rippling of water splashed by the lofty breasts of graceful women in the prime of youth', गूढ...गूहाः—'which (floods) concealed (गूढ) the secret chambers meant for sexual intercourse (मोहनगूह). व्यगाहृत; ;—'Plunged, swam'.

10. A swim in the pleasure-pond. removed the black collyrium from the eyes and the red point of the rosy lips, thus restoring their faces to their normal, natural loveliness. सेक...ञ्जनैः—

'A lute'. वल्लुवाक् — 'Having a sweet or pleasing voice, sweet-talking'. Cf. प्रियंवदा.

14. कृती—'satisfied, happy (at having achieved)'. कृतमस्यास्ति इति । लोल...वलयः—'with flower wreaths (माल्य) and bracelets set in motion or vibrating (as he was playing on the drum). अग्नि...लङ्घिनीः—'Making mistakes while in the act of gesticulating (अभिनय)' पार्श्ववर्तिषु—'Being present i.e. sitting about) by the side'. अलङ्घयत—put to shame, made them feel ashamed'. The king was playing on the drum, while the girls were dancing and gesticulating to the drum-beat. In this performance they committed lapses in gesticulation, which the king pointed out and thus put these girls to shame in the presence of their dancing masters. Another reason for their feelings of discomfiture may be, as one commentator दिनकर suggests, that their teachers may misunderstand their lapses as due to their excessive erotic involvement with the king. Cf. अभिनयातिलङ्घनेन गुरवोऽस्मान् नृपासक्तचेतसो जानन्तीति तासां लज्जाऽभूदित्यर्थः ।

15. नृत्यविगमे—'At the end of dancing'. खेद...तिलकं '(the face) on which the beauty-spot (तिलक) was soiled'. प्रेम...निलः—'Blowing or exhaling mouth-breaths'. अत्यजीवत्—Lived a life much superior to that of अमरेश्वर इन्द्र and अलकेश्वर कुबेर, the Lord of अलका, (who would rarely have had such a pleasure)'

16. नवेषु..सङ्गिनः—Addicted to ever new (forms and) objects of love's enjoyment(काम्यवस्तुषु) । सावरण...सन्धयः समागमाः—'Meetings, trusts or appointments, which were arranged either in person (प्रकाश) or through intermediaries (सावरण)सामि...विषयाः—'Objects of enjoyment only half (सामि) enjoyed'.

The king, fed up with the same women and the routine enjoyment in their company, sought variety in the pleasures they offered, by their person or by their accomplishments in song and dance. He, therefore, made assignation with others either openly in person or secretly through a messenger. His usual women, however, surprised him at such meetings by

going over at these places in person, on account of which he felt frustrated and half satisfied. The cud, half chewed, had to be vomited. A case of 'Coitus interruptus', as it were.

17. अङ्गुली...तर्जनं भू... 'Threatening with (the lifting of) forefinger, (delicate like a) tender sprout'. वीक्षितं 'Their stars, curved (कुटिल) with the knitting (विमङ्ग) of eyebrows.' मेखलाभिबन्धनं—(The punishment in the form of) tying with girdles'. असकृत्—'More than one time, often, frequent'. वञ्चयन्—'cheating, deceiving'.

18. सुरत...रात्रिषु—'on nights fixed for love's enjoyment. It appears that a sort of time-table was made and certain nights were relegated for sex, for which certain women were fixed ! On those nights, as he stayed behind, with the knowledge of his female messenger gone ahead, he heard the lady's talk of her fears of losing him ! दूतिविदितके दूतीनां विदितं यथा—'The messengers having the knowledge (of his staying behind). निषेदुषा—'By him seated behind (पृष्ठतः)'. A Perfect participle of नि + सद् विप्र..शङ्कनिः 'Fearful or suspecting separation (विप्रलम्भ)'.

19. गृहिणीपरिग्रहात्—'on account of his being seized or captured (परिग्रह) by his wives for sexual pleasure. असुलभासु...लौल्यमेत्य - "Feeling eagerness or excitement (लौल्य) for the (company of) dancing girls who became inaccessible (असुलभासु) thereby'. He, therefore, took to painting their pictures on the canvas (अलिखन्). In this attempt also he failed. अङ्गुली...वर्तिका: 'whose painting-brush (वर्तिका) dropped down (सन्न) from the perspiring (क्षरण) fingers'.

20. प्रेम...मत्सरात्---'Through feelings of jealousy for the opponent women (विपक्ष) who prided themselves on the (king's) love for themselves'. आयतात् मदनात् Through increased or intensified desire (for sex). उज्जितरुषः 'who abandoned their resentment (for the king's deception)'. उत्सव... छलेन 'under the pretext (छल) of celebrating (विधि) festivals.' Urged by the excitement of love, they arranged various festivities like वसन्तोत्सव.

in which the king's presence was solicited, Thus finding opportunities for love's enjoyment. कृतार्थतांनिभ्युः—They made the king fulfil their desired object (कृतार्थता) viz. sexual enjoyment.

21. परि...दर्शनेन—'By the sight (of the king) looking charming with (symptoms of) sexual enjoyment' कृत...व्यथाः—'To whom pain was inflicted because of disappointment or frustration in love'. प्राञ्जलिः प्रसादयन्—'Trying to please or conciliate with folded hands'. प्रणयमन्थरः 'slow or dulled in the appetite of love'. Scratches or bruised, observed on the king's person, as so many signs of vigorous sexual enjoyment, had already agonised his beloveds. When he attempted to conciliate them with a show of love for them, he was found limp and lacking in his ardour, which fact also gave them additional pang ! अदुनोत्—'tormented'.

22. स्वप्न—विपक्षं 'who mentioned or uttered the name (कीर्तित) of their rivals (विपक्ष)'. प्रच्छदा. विन्दुभिः—'With drops of tears shed (गलित) inside the bed-sheets (प्रच्छदान्त) क्रोध...विवर्तनैः—'By means of tossings and turnings (in bed), in the course of which bangles (वलय) happened to be broken in anger'. अवदन्त्यः एव प्रत्यभैत्सुः—'Reproached or censured him without a word being spoken'. These actions in bed served as a reprimand to him. प्रत्यभैत्सुः 'Censured, abused'. Imperfect from प्रति—भिद्.

23. दूति...दर्शनः—'The way for whom was shown by the female messenger'. क्लृप्त...गृहान् 'To the creeper-bowers wherein flower-beds were made'. अवरोध...त्तरं—'(Intercourse) which for the whole time (उत्तर) was marred by trembling due to the fear of his wives in the harem (अवरोध). परि...स्तं—'Indulgence in sexual intercourse with the attendant women'. The lusty, voluptuous monarch did not spare and leave untouched even the lowly maids in attendance on him !

24. लोलुपं—'covetous, greedy'. गोत्रविस्मृतं—'who made a mistake or erred in the mention of the name.' Instead of

addressing the lady, with whom he was at that time, by her own name, he addressed her by the name of another, who was his favourite (वृल्लभजन); hence the blunder and consequential sarcastic remark of this lady.

25. उत्थितस्य शयनं—'His bed, as he stood away or left it'. चूर्णवस्त्र—'Tawny or reddish-brown, because of the aromatic powder-like saffron (dropped on it)'. लुलित...कुलं 'overspread with faded or crushed (लुलित) flower-wreaths'. छिन्नमेखलं—'with snapped girdles lying on'. अलकाङ्कितं 'With foot-prints of red lac dye on it'. विघ्नमस्तानि—'Sexual enjoyment in its wonderful forms of variations and deviations'. चित्ररतानि. वात्स्यायन in his कामसूत्र (400 A.D.), which probably greatly helped कालिदास, almost as a guide-book in his descriptions of erotic scenes, mentions in his सांप्रयोगिक अधिकरण various forms of love-making in their picturesque poses, such as स्थितरत, अवलम्बितकरत, धैनुक, संधाटक, गोयूथिक, औपरिष्टक, अधोरत under the caption चित्ररतानि. Many of them have also been sculpturally represented in the temples at खजुराहो, कोणार्क, भुवनेश्वर and पुरी.

26. श्लयांशुकैः—'With the covering garments slipping off'. नितम्बभिः गुणपदैः—'By hips (मेखलागुण-पद) with bullocks (नितम्ब) behind'. लोभ्य...नयनः—'whose eyes were covetously captivated'. न च तथा समाहितः—'Not as attentive (समाहित), as he should have been (तथा)', while in the act of himself painting their feet with red lac dye, he was greatly disturbed and distracted by the sight of the woman's hips and buttocks, from which the garment had dropped down ! Hence the paint was not to his satisfaction, as he could not concentrate.

27. विपरि...धरं—'The lower lip (अधर) turned away'. रक्षता...रोधि—'The (king's) hand held up or stopped while in the attempt of untying or removing (विघट्टन). विघ्नितेच्छम् 'In which the desire was impeded or hindered'. वधूरतं—His love-making with his women'. मन्मथैन्धनम्—'(served as) fuel to his passion (मन्मथ)'.
 ८८८

28. परि...दर्शनीः—'Observing signs of enjoyment (left on their faces)' नर्मपूर्वं संस्थितः—'Standing behind in amusement or merriment (नर्मन्)., स्मिततया—'By his reflection, pleasing with a smile (on his face)' ह्रीं मुखी 'With their faces dropping down (निमीलित) in bashfulness'.

29. His beloveds begged of him a farewell kiss, as he left his bed at the end of the night. कण्ठबन्धनं—'(A kiss) in which their delicate hands are wrapped around his neck'. अग्र...पादतलं—'In which on their toes (अग्रपाद) are placed the soles of their feet (पादतल)'. चुम्बनं—A kiss of leave-taking or farewell (विसर्गं) at the end of night (निशात्यय)'.
 30. अतिशक्रशोभिनं राजवेषं—'His royal costume, surpassing in charm that of इन्द्र even'. पिप्रिये—'was delighted.' Perfect from the root प्री; व्यक्तलक्ष्म—'With its marks manifest'. परिभोगमण्डनं—'Decoration of sex enjoyment'.

31. अनवस्थितम्—'Unsteady, fickle' cf. प्रमदास्वनवस्थितं नृपां न खलु प्रेम चलं सुहृज्जने। कुमारसम्भव III मित्रकृत्यम् अपदिश्य—Putting up an excuse of a duty to be done for a friend'. पलायनच्छलानि—(your) tricks, deceitful stratagems (to be used) for running away (from us)'. अञ्जसा—तत्त्वतः—Truly, in reality. कचग्रहैः रुद्धुः—Stopped or blocked (him) by seizing his hair (कचग्रह)'.
 32. निर्दय...लसाः योषितः—(His) women dulled (अलस) by the fatigue or exhaustion caused by his pitiless, vigorous love-making (रति). कण्ठमपदिश्य—'pretending (अपदिश्य) to give him a 'कण्ठसूत्र' type of embrace'. कण्ठसूत्र is a kind of a tight embrace in which the woman presses the man with her big breasts before relaxing through fatigue. Also called स्तनालिङ्गन See commentary. पीवर...चन्दनं In which the layer of sandal paste on his bosom was rubbed off by the plump breasts (of the women)' बृहद्भुजान्तरं—'The broad (बृहद्) space between his two arms'. अघ्यशेरत—'slept, lay upon. Imperfect from अघि + शी.

33. वारं कथितम् 'Informed by his spylike female messengers'. गूढचारिणं—'Going secretly incognito or disguised'. दुरोपासः—

'Gone ahead of him'. तमोवृतः—'under the cover of darkness, enveloped in darkness'. कुतो वञ्चयिष्यसि—'Why would you cheat us? कामुकः—'Lover, lustful, libertine'. चकृपुः—'Pulled, dragged (to their houses)'. Perfect from कृप्.

34. उडुपतेः अचिपाम् इव—'Like the rays of the moon (उडुपति). स्पर्शनिवृत्तिम्—'The bliss or ecstasy of the touch (of women)'. रात्रि...परः—'Intent on keeping awake during the night'. दिवाशयः—'Sleeping during the day'. कुमुदा... रुरोह—'Bore comparison with a lake full of white lilies blooming at night (कुमुद). Even the bodily touch of his women thrilled him !

35. दशन धराः—'With their lower lip tooth-bitten (दशनपीडित). नख...स्वः—'With their thighs marked with nail-imprints'. शिल्पकार्यः—'The artistes. Women performing dance and music'. Nom. Plural of शिल्पकारी. वेजिताः—'Tormented, troubled'. विजिह्यनयनाः—'With eyes directed (at the king) askance or sideways'. The women artistes had painful lips and laps, due solely to the king's rough handling of them in his lovemaking. Their efforts to play on the flute (वेणु) with the help of lips or the lute held on the lap became agonising; hence their slanting glances at the king, who was solely responsible for their unsatisfactory performance.

36. अङ्ग...श्रयं नृत्यं—'The art of dance comprising three forms viz. आङ्गिक, 'Expressed by bodily actions', वाचिक, 'conveyed through the words of the song' and सात्त्विक 'externally indicating the internal feeling or emotion.' मियः—'Privately, secretly. उपधाय—'Having imparted or taught'. मित्र...दर्शयन्—'Showing or exhibiting in a performance attended by his friends' (to which experts in dance also were invited). प्रयोग...प्रयोक्तृभिः—'With those who would give a demonstration (bringing out the finer points in the dance)'. संजघर्ष—'competed with the experts', clashed'. Perfect from सम् + घृष्.

37. अंस-स्रजः—'Who wore garlands of कज्ज and अर्पित flowers, hanging down over his shoulders' रागिणः—'covered with

fragrant dust from the नीप or कदम्ब flowers'. प्रमदं...प्रिपु—'On artificial hillocks on which the peacocks felt exuberant with joy (प्रमद)'. विहारविद्यमः—'Gay stroll, pleasure-walk'. Rich men in those days had an artificial mound or hillock built on the extensive premises of their mansions, which served as pleasure resorts on occasions. cf. यस्यास्तीरे निचितशिखरः पेशलैरिन्द्रनीलैः । क्रीडाशैलः कनककदलीवेष्टनप्रेक्षणीयः ॥ मेघ० 74.

38. विग्रहात्—'On account of a quarrel or conflict'. शयने... मुखी :—'Who have turned their faces away (from him) in bed'. तत्त्वरे 'Did not hasten (तत्त्वरे) to pacify them'. तत्त्वरे—Perfect from त्वर्. घन....विक्लवाः—'Frightened by the thundering sounds of clouds'. cf. तोयोत्सर्गस्तनितमुखरो मा स्म भूविक्लवास्ताः । मेघदूत—३७ विवृत्य—'Having turned round (to face the king)'. भुजा...विशती :—'Entering inside his encircling arms'.

39. कार्तिकीषु यामिनीषु—'On the nights of the month of कार्तिक, (on wintry nights)'. सवि...भाक्—'Resorting to palatial buildings with canopies (वितान) at the toy'. ललिता..सखः—'Accompanied by lovely or graceful women'. सुरत...चन्द्रिकाम् 'The moonlight which relieved the fatigue caused by the exertions of lovemaking (सुरत). मेघ...विशदां—'Bright and clear, being freed from clouds'

40. हंस..सैकतं—'The sandy bank, with a row of swans as her girdle (मेखला)'. श्रोणिबिम्बमिव—'Looking) like the rounded bullocks (of a lady)'. विवृण्वतीं—'Showing, displaying, exposing to view'. Pres. Participle of वि + वृ. स्वप्रिया...कारिणीं—'Imitating (अनुकारिणी) the dalliance or amorous gestures of his own beloveds'. The rippling river with its exposed sandy mounds gives to the king the idea of his beloved moving about gracefully, giving a glimpse of her behind. सौध.. वरै :—'Through the lattice or eye-holes of his royal mansion'.

41. समरैः—'Rustling, producing rustling sound'. अगुरु-गन्धिभिः—'Scented with the smoke of aguru or aloe incense'. व्यक्तप्रकाशदैव...शोभां—'showing off the golden girdle (with which they are fastened round the waist)'. हनतः निवसतः—'By their garments

(निवसन), fit to be worn in winter (हैमन) आप्रथन...लोलुपं— (The king) who greatly loved or was fond of tying (आप्रथन) and untying (मोक्ष) the knots (of their garments)'. His great pleasure was to dress and undress the ladies. सुमध्यमाः—(Women) with small fine waists (मध्येक्षामाः) जह्नुः—'Attracted, captivated' Perfect of ह्.

42. निवात...गर्भवेश्मसु—'In the inner apartments (of mansions) with their interior windless (निवात) grottos. अर्पित...दृष्टयः—' (winter nights which blinked with steady eyes in the form of lamps'. सर्व...क्षमाः—' (Nights) which made it possible or encouraged the king to indulge in all varieties of sexual intercourse'. As the commentator मल्लिनाथ observes, wintry nights have longer duration and, being cold, prevent exhaustion and consequent perspiration with all the strain of lovemaking ! साक्षितां ययुः—'Became witnesses (of the coupling being done before their eyes !)'

43. दक्षिणेन...संभृतं—'Developed by the southern breeze' (coming from the मलय mountain, covered with sandal trees). सपल्लवं चूतकुसुमं—'The mango-blossom enveloped in tender sprouts or leaves'. The sprouting of mango-blossoms heralds the advent of spring and gives great joy to the lovers. cf. आताम्रहरितपाण्डुर जीवितसर्वस्व वसन्तमासस्य । दृष्टोऽसि चूतकोरक ऋतुमङ्गल त्वां प्रसादयामि । शाकुंतल VI. अव.. अङ्गनाः—'Ladies 'who discarded or shook off their disputes (with the king)' उरु...वियोगं—' (The king), separation from whom was extremely unbearable (दुरुत्सह), अन्वनेषुः—'conciliated, pacified'. Aorist from अनु+नी.

44. ताः अधिरोप्य—'Having planted or placed them over his lap'. परि...दोलया 'With the swing (दोल) propelled or moved (अपविद्ध) by the attendants'. मुक्तरज्जुं प्रेक्षयन्—'Swinging with the (the grip on) the ropes left off.' भयच्छलात् 'under the pretext of the fear (of falling off from the swing)'. This was just an excuse for them to clasp the king by throwing their arms round

the king's neck (कण्ठबन्धन)—and holding him tight (निविड) in embrace.

45. पयोधर...चन्दनैः—'With layers of sandal paste applied to their breasts (पयोधर—lit. Milk-containers)'. नीलितकमूषणैः—'With charming decorations formed by woven strings of pearls'. श्रोणि...मेखलैः—'with jewelled waist-bands hanging over bullocks'. ग्रीष्म...विधिभिः—'By means of the attire they wore as proper for the summer season'. तं सिषेविरे—'Attended upon him'. Perfect from सेव्.

46. लग्न...सहकारं—'In which mango-blossom (सहकार) was brewed. रक्त...समागमं—'which was mixed with the (juice of) red पाटल flowers.' आसव—'spirituous liquor'. चित्तयोनिः—'The lustful feeling, passion, lit. mind-born'. मधु...कृशः—'Gone weak or feeble on account of the disappearance of the season of spring (मधु) (?) पुन...अभवत्—Became fresh again ? पयो—'Drank'. Perfect from पा—'to drink'. 'With liquor, his libido increased all the mode'.

47. अन्यविमुखः—'Turning his face away (विमुख) from any other duty'. इन्द्रिय...निविशन्—'Enjoying the pleasures of senses viz. the eyes, ears, nose, tongue and skin'. अनङ्गवाहितः—'carried away by passion, lit. the Body-less god of Love'. आत्म ऋतून् 'Seasons as indicated by their own characteristic symptoms' अत्यवाहयत्—'Passed, allowed to go'.

48. प्रमत्त...तं—Though he was so negligent, swerving from (his legitimate duty cf. कश्चित् कान्ताविरहगुरुणा स्वाधिकारात् प्रमत्तः । मेघदूत, 1. प्रभावतः—'Because of his regal power, majestic glory. आक्रमितुं—To attack, to overpower'. न शक्नुः—'Were not able', शक्नुः—Perfect from शक्, 'to be able.' रति...आमयः—Disease (आमय) produced or caused by his passion for sexual pleasures (रति). दक्ष...चन्द्रमिव 'Like the curse of दक्ष pronounced by him on the moon'. A reference to a mythological episode. "दक्ष (प्रजापति had twenty-seven daughters, bearing names of the twenty-seven constellations, who were given in marriage by him to the Moon (चन्द्र). He was, however, more fond of the fourth wife रोहिणी, with whom he used to pass more days than what was stipulated. The other wives complained of this to their father दक्ष, who admoni-

shed चन्द्र and enjoined upon him to pay equal attention to all his wives, without favouritism. The reprimand, however, had no effect and hence दक्ष cursed him that he would be childless and would suffer from consumption. This greatly affected the growth of plants and medicinal herbs. Therefore, the gods pleaded with दक्ष to relent and reconsider. Accordingly दक्ष ordained the fortnightly waxing and waning for the moon !” अक्षिणोत्—‘Diminished, caused to waste away, reduced’. Imperfect from क्षि.

49. मिषजाम् अनाश्रवः—‘Not listening (अनाश्रव) to the (advice of the physicians’. दृष्टदोषं संज्ञवस्तु ‘The things of attachment or addiction, evil reactions or repercussions of which have been noticed (दृष्टदोष) स्वादुभिः—हृतः—‘Lured or tempted by sweet or pleasurable objects’. दुःखं निवार्यते—‘Is curbed or restrained with great difficulty (दुःखं) from them (ततः)’

50. पाण्डुवदना—‘With a face (become) pale (पाण्डु). अल्पभूषणा ‘With very few decorations. साव...गमना ‘With a gait (गमन) dependant on support (सावलम्ब). मृदुस्वना ‘With a voice (that had become) soft.’ राज...परिह्वानिः—‘Bodily reduction or thinness, because of pulmonary consumption, ‘Consumption of the Moon’. काम...वस्थया तुलाम् आययौ—‘Reached the stage of comparison or similarity (तुला) with the condition (समवस्था) of a lovesick (कामयान) person’. cf. यादृशी कामयमानानाम् अवस्था श्रूयते तदिदं तव पश्यामि । अनुदिवसं खलु परिह्वीयसे अङ्गैः । शाकुन्तल III.

51. क्षया राज्ञि—‘The king affected or afflicted by consumption पश्चिम...व्योम—‘(The family of Raghu became) like the sky with the moon left in his last (पश्चिम) digit’. वा=इव. ‘वा’ शब्दः इवार्थे. पङ्क-पल्वलं—‘Like a pond or puddle in summer (घर्म) with only mud (पङ्क) staying at the bottom.’ वामना...भाजनम्—‘(like) a lamp receptable (भाजन) with its dwindling (वामन) flame.

52. वाढम्—‘Very surely’. (सत्यमेव). दिवसेषु ‘During these days V.L. एषु दिवसेषु is preferable. पुन...साधयति—‘Practises or performs some religious rites (कर्म). आदशितुञ्जः—‘Not (wishing) to expose to

view the king's disease (रुग्). (अव...प्रजा:—'(His) subjects who were suspecting or apprehending evil or something disastrous. शश्वद्बुधुः—'Often said or affirmed'. Perfect from वच्.

53. अनेक...सखः—'Having many women as his close companions i.e. wives'. पावनी...तोक्ष्य 'Not looking forward to obtaining any offspring (that would continue the family-line) and that would free and purify the ancestors (पावनी)' वैद्य...गद—'The disease that defeated or overpowered the efforts of his physicians'. प्रदीप इव वायुं—'Like a lamp (that cannot resist) a gust of wind न अत्यगात्- 'could not overcome'. Imperfect from 'अति+गम्'.

54. पश्चिम...सङ्गताः (Ministers) meeting to consult) with (संगताः) the Priest of the family (पुरोयसा) having knowledge of the last (पश्चिम) sacrificial rites (ऋतु), रोगशान्तिम् अपदिश्य- 'Putting up the excuse of performing pacificatory religious rites for curing the disease'. गृहोपवने—'In the palace-park'. संभृते गूढम् आदधुः—'Laid him secretly (गूढं) on the fire (शिखिनि) when it was fully ablaze (संभृते).'

55. कृतसंग्रहैः तैः—'By these (ministers) who immediately (आशु) collected together (संग्रह) the chief dignitaries among the (king's) subjects'. साधु...लक्षणा—(The Chief queen) whose auspicious signs and symptoms of pregnancy were well (साधु) noticed (by them)'. सहस्रमेचारिणी—'His wife (Queen) (legally and religiously married to him)'. नरा...प्रत्यपद्यत—'took over or accepted the royal glory (of the office)'.
 56. तथाविध...शोकात्—'On account of sorrow caused by the death (विपत्ति) of such a king (तथाविध) प्रथमा...गर्भः—'Her foetus which was at first (प्रथम) heated (by tears). कनकमुखोज्झितेन—'Thrown out from the mouths of golden jars'. शिशिरेण...विधिना—'By the cool waters (poured) during the coronation rites done in conformity with the tradition of the Raghu family'. निर्वापितः—'Was cooled down'. ppp. of the causal form of निस्वा.

57. प्रसव...भावार्य—'For the welfare or prosperity (भावार्य) of the subjects who were eagerly looking forward to the time of her child to birth (प्रसवसमय)' अन्तर्गुह—'Hidden or concealed within'. Like a lamp placed on threshold, this adjective goes both with गर्भं and किति. किति...मुष्टि—Like the handful (मुष्टि) of seeds sown in the month of श्रावण (नभस्), हेमासनस्था 'seated on the golden throne'. अव्या...ज्ञा—whose commands were never opposed or refuted'. मौलैः—सार्ध—'In consultation with the hereditary, (मौलैः) old and experienced ministers' राज्यम् अशिषत्—'governed the kingdom of her husband)'.

A widow on the throne ! Such is the tragic end of the illustrious Race of the Raghus ! But she is pregnant. She ascends the throne as regent on behalf of her unborn son. Thus the poem abruptly ends on this note of hope.



(Texts with English Translation,
Notes, Introduction, etc.)

Abhijñānaśākuntala of Kālidāsa

Daśakumāracarita of Daṇḍin

A Higher Sanskrit Grammar

Hitopadeśa of Nārāyaṇa

Kādambari of Bāṇa (Pūrvardha)

Kirātārjuniya of Bhāravi (Cantos I-III)

Kumārasambhava of Kālidāsa

Mālatīmādhava of Bhavabhūti

Mālavikāgnimitra of Kālidāsa

Meghadūta of Kālidāsa

Mṛcchakaṭika of Śūdraka

Mudrārākṣasa of Viśākhadatta

Nīti and Vairāgya Śatakas of Bhartṛhari

Pañcatantra of Viṣṇuśarma

Pratimā Nāṭaka of Bhāsa

Priyadarśikā of Śrī Harṣadeva

Raghuvamśa of Kālidāsa (Cantos I-V)

Raghuvamśa of Kālidāsa (Cantos I-II)

Ratnāvali of Śrī Harṣa Deva

Ṛtusamhāra of Kālidāsa

Svapnavāsavadatta of Bhāsa

Uttara-Rāma-Carita of Bhavabhūti

Veṇisamhāra of Bhaṭṭa Nārāyaṇa

Vikramorvaśiṇi of Kālidāsa

Of related interest:

INDIAN KĀVYA LITERATURE, 6 Vols.

A. K. Warder

Indian Kāvya Literature is planned in seven volumes as a comprehensive study of literature (*Kāvya*) in the Indian tradition from the standpoint of the literary criticism of that same tradition, the aim being the enjoyment of literature as it was meant to be enjoyed.

Vol. I presents Indian Literary Criticism including the aesthetic theories about the nature of enjoyment of literature, the techniques of dramaturgy and poetics, the nature of the literary genres and a sketch of the milieu of the writers and critics. Vol. II deals with the formation of the tradition known as *Kāvya*, and the early classical models created by Vālmīki, Guṇādhya, Aśvaghoṣa Sātavāhana and others. Vol. III presents the celebrated writers like Śūdraka, Viṣṇuśarma, Kālidāsa, Pravarasena, Amaruka, Bhāravi, Subandhu and Viśākhadatta, with a new analysis and appreciation of their poetry. Recently discovered manuscripts are utilised to resurrect writers like Sarvasēna, Mātṛgupta, Menṭha etc. touching briefly the history of the period. Vol. IV describes in more detail the extensive literature preserved from the 7th and 8th centuries. It analyses the extant novels of famous writers such as Bāṇa, Daṇḍin, Kutūhala, Haribhadra and Uddyotana. The plays of Harṣa, Nārāyaṇa, and Bhavabhūti are also assessed critically. Vol. V delineates in detail the plays, dramas, legends, commentaries, dramatic criticism and techniques of the stage pertaining to the period covering 9th and 10th centuries from Śaktibhadra to Dhanapāla. Vol. VI deals with the Indian literature produced in the 11th century C.E. which is dominated by fiction including short and long stories, novels and legends in prose as well as poetry.

MOTILAL BANARSIDASS PUBLISHERS
PRIVATE LIMITED • DELHI